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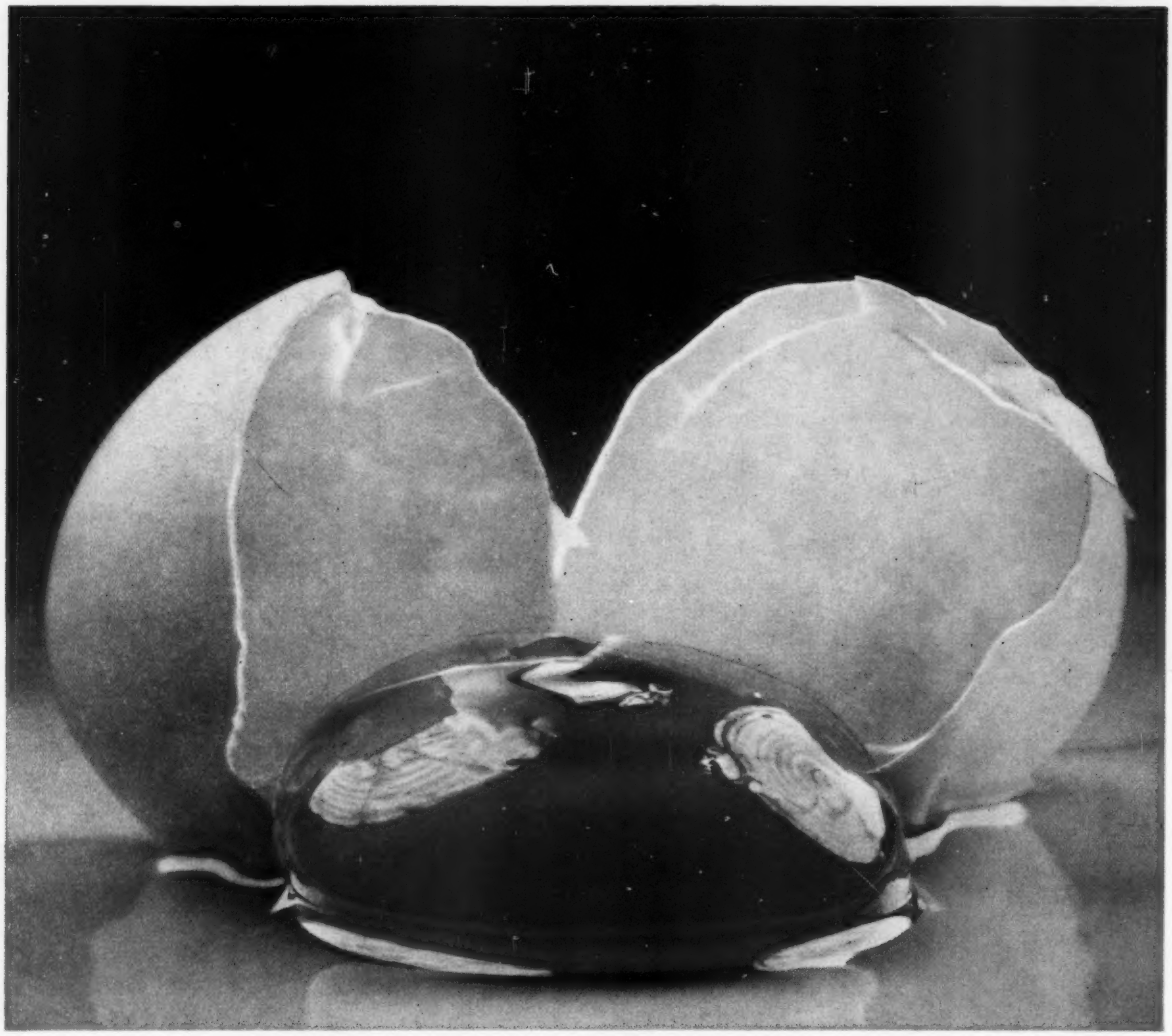
Number 4 of a series Great photographers of the world Irving Penn



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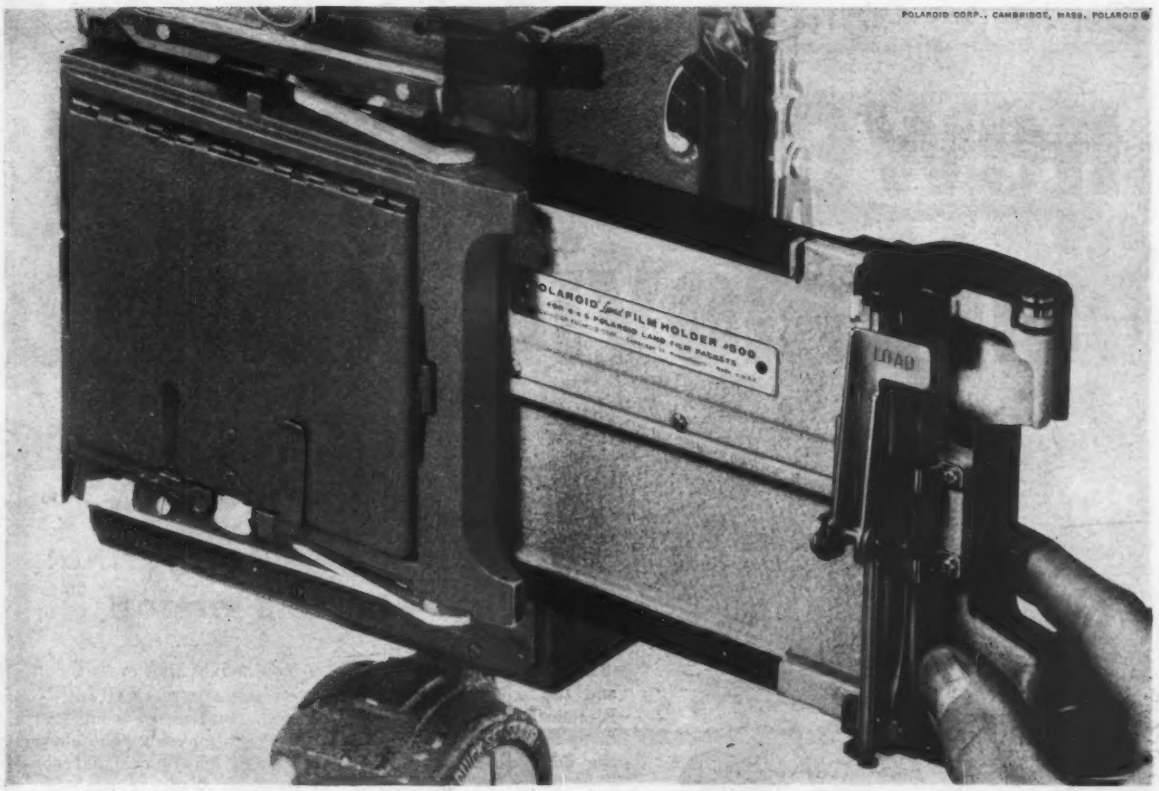

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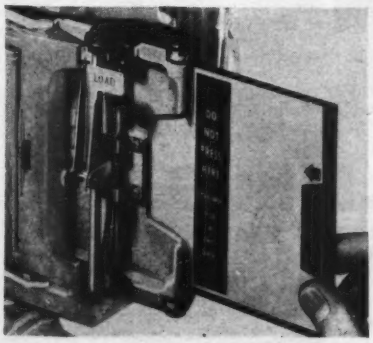

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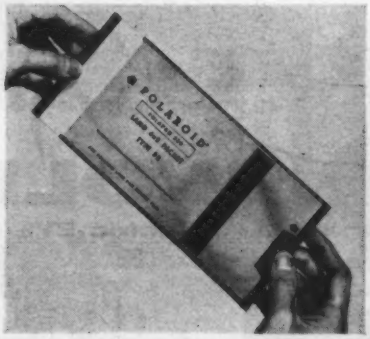

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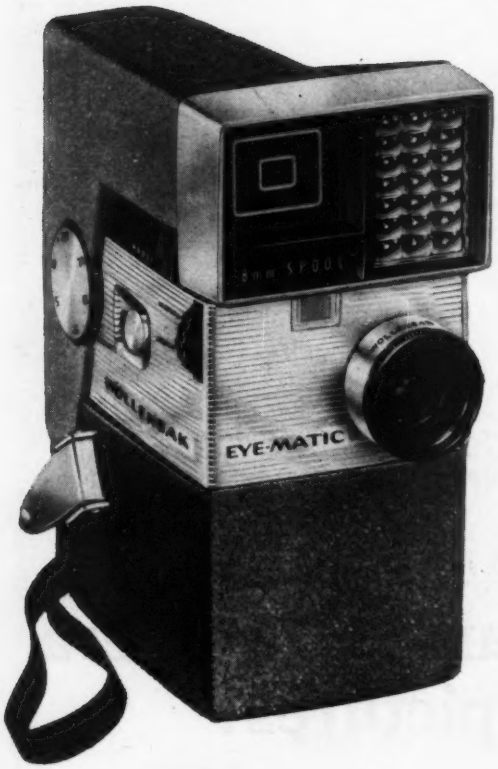

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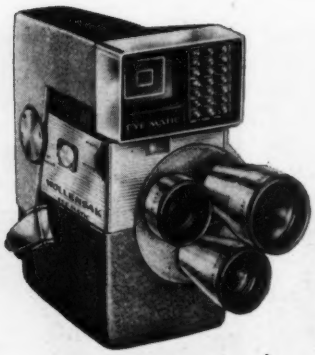

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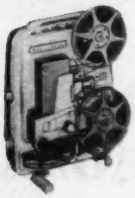

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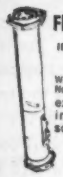

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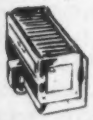

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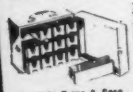

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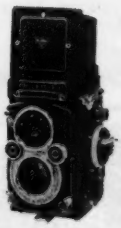

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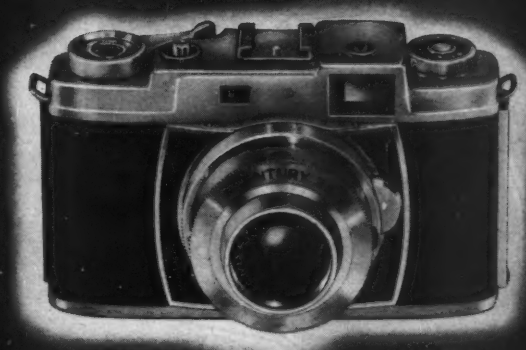

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Cambridge: Ferranti-Dege
Cambridge: Lechmere Sales Co.
Gardner: Leslie's Inc.
Hingham: Hingham Camera Shop
Lawrence: Camera Craft Shop
Melrose: Hugo's
Raynham: Berk's
Salem: Camera Craft Shop
Shrewsbury: King's Camera Dept.
Springfield: Burt's Sales
Springfield: King's Camera Dept.
Turners Falls: Valley Studio
Westport: Westport Factory Cam.
Worcester: Arthur Burton Co.

MICHIGAN
Adrian: Adrian Camera Shop
Brighton: Uber Drug
Dearborn: Adray Camera
Dearborn: City Camera Shop
Detroit: Fromm's
Detroit: Garrick Photo Supply
Detroit: Piedmont Jewelers
Detroit: Photo Center
Detroit: Seven Mile Camera
Detroit: Village Camera Shop
East Detroit: East Detroit
Photo & Camera Shop
Grand Rapids:
Arden's Drive-In Photo Mart
Grosse Pointe: Camera Center
Kalamazoo: Ken's Camera Shop
Lansing: Griffith Photo Supply
Pontiac: Miracle Camera
Port Huron: Askar Shain
Wyandotte: Westgate Photo

MINNESOTA
Minneapolis: Brand's Camera
Minneapolis: Keller Bros.
Winona: Ed Buck's Camera Shop

MISSOURI
St. Louis: Rembrandt Inc.

NEW HAMPSHIRE
Claremont: Smith's Studio

NEW JERSEY
Bound Brook: Nat's Camera Shop
Hackensack: Fototeria Camera
Hoboken: Queen's Dept. Store
Irvington: Krafte Camera Shop
Jersey City: Allied Camera Exch.
Nutley: Cameras & Cards
Summit: Eastman's
Tenafly: Colortone Photo
Westwood: Westwood Photo Svce.

NEW YORK
Bellmore: Quick's Photo Svce.
Brooklyn: Germain's Camera
Brooklyn:
Morris Weiner Photo Svce.
Buffalo: Crags Camera Shop
Buffalo: Delaware Plaza Camera
Buffalo: Haefner Photo
Buffalo: The Wm. Hengerer Co.
Buffalo: J. G. Photo Supplies
Buffalo: Movies for the Home
Buffalo: Thruway Card & Camera
Cedarhurst:
Marvin Zuckerman Inc.
Cedarhurst: Marvin's Mart Inc.
Corona: Cinema Camera
Elmsford: Master's Westchester
Glen Falls: Park Studio & Camera
Herkimer: Herkimer Camera
Hicksville: B. Gertz Dept. Store
Hudson: Rowles Studio
Huntington: L & L Camera
Jamaica: Pan American A & S Cub
Store, N. Y. Inter. Airport
Lancaster: Curry's Camera Campus
Levittown: Nassau Photo Shop
L. I. City: Century Camera
L. I. City: Hermes Photo Svce.
L. I. City: Schein's Photo
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New York: Ritz Camera Cntrs.
Pearl River: Bouton's
Portchester: C. Calder
Rochester: Kanthor's Film Exch.
Rochester: Le Beau Photo Shop
Rochester: Movie Town
Rochester: Smith-Surrey
Saratoga Springs: Braus-Fox
Utica: Dee's Camera
Utica: Hahn Photo
Utica: Ryder's Camera Shop
Utica: Tracy-Adams Inc.
Utica: Utica Camera Shop
Williamsville: Amherst Camera

NORTH DAKOTA
Devils Lake: Ramsey Drug
Grand Forks: Ness Epko

OHIO
Cincinnati: Ace Cameras
Cincinnati: Jack's Camera Center
Cincinnati: Shillito's
Cincinnati: York Camera
Columbus: Campus Camera Cntr.
Columbus: The Camera Shop
Columbus: Fame
Dayton: Dayton Camera
Fairborn: Fairborn Camera Store

PENNSYLVANIA
Allentown: Hess Bros.
Gettysburg: Dave's Photo Supply
Harrisburg: James Lett Co.
Harrisburg: Penn Photo
Harrisburg: Pomeroy's
Hazelton: Cal Pane
Lancaster: Garvin's Dept. Store
Mt. Pocono: Vincent April
Norristown: Larmon Camera Shops
Paoli: Paoli & Wayne Cam. Cntrs.
Philadelphia: M. D. Abuhove
Philadelphia:
Klein & Goodman, Inc.
Philadelphia: Kosmin's Cam. Exch.
Philadelphia: Malena Co.
Philadelphia: Mid City Cam. Exch.
Philadelphia: H. Miller Photo
Philadelphia:
Dan Oxman Photo Supplies
Philadelphia: Ritz Camera Cntrs.
Pittsburgh: Kaufmann's
Reading: Craft Camera
Reading: De Lucas Camera Cntr.
Reading: Hollywood Photo Svce.
Reading: Kagen's
Upper Darby: The Camera Centre
Wayne: Paoli & Wayne Cam. Cntrs.
York: Bon Ton Dept. Store
York: Master's

RHODE ISLAND
Cranston: James Kaplan Co.
East Greenwich: Wood Jewelers
Pawtucket: Kirby's
Providence: Custom Home Cntr.

TEXAS
Fort Worth: W. C. Stripling Co.
Houston: Carrol Camera Co.

UTAH
Salt Lake City:
Warren Photo Tronic
Salt Lake City: White & Co.

VERMONT
Barre: The Photo Shop
Burlington: Abraham's
Rutland: Wilson's Sporting Goods
Springfield: Bernie Lashua

VIRGINIA
Alexandria: Belle View Camera
Alexandria: Bob's Camera Supply
Alexandria: Henry's Camera Exch.
Arlington: Ludwig Camera Shop
Falls Church: Thomas Camera
Springfield: Camera Craft

WISCONSIN
Appleton: The Camera Exchange
Eau Claire: Luttrell Photography
Madison: Campus Camera
Milwaukee: Marshall Camera Shop
Milwaukee: Shore Camera Shop
Milwaukee: Teeter's Camera
Racine: Photocrafts
Wausau: Eldridge Camera
Wausau: Schlaak's Wausau Camera

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WALZ MICRO-METER

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WALZ FLASHMASTER M5-25

Extremely compact. Fan folds into self-contained case. Clips onto camera.

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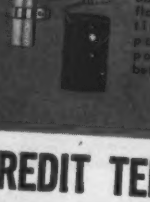

WALZ AUTOFLASH

Most compact completely portable electronic flash. Long life tiny battery pack fits in pocket or on belt.

$29.95 complete w/battery

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presents
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TELEPHOTO
and
WIDEANGLE
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2¼ x 2¼" and 4 x 4 cm
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CAMERAS

For the first time, twinlens camera fans can focus and compose for telephoto and wideangle shots with the same ease and speed which have made the twinlens system an all-time favorite. No installation, no change in exposure or lens opening—you see on the groundglass exactly what you get on your negative or transparency.

Coated, color-corrected Matched Viewing and Taking Lens Pairs, incl. Leather case	For 4x4 Rollei, Yashica, Mark IV	For 2¼" sq. Rollei (exc. 2.8), Yashica, Minoltx, Ricoh, etc.
TELEPHOTO Pair	$19.95	$24.95
WIDEANGLE Pair	19.95	24.95
TELEPHOTO-WIDEANGLE OUTFIT (4 lenses)	37.95	47.95

If you own a twinlens reflex camera, write for free literature on SUN Lenses, giving the name of your camera.

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modern PHOTOGRAPHY

JULY 1959, VOL. 23, NO. 7

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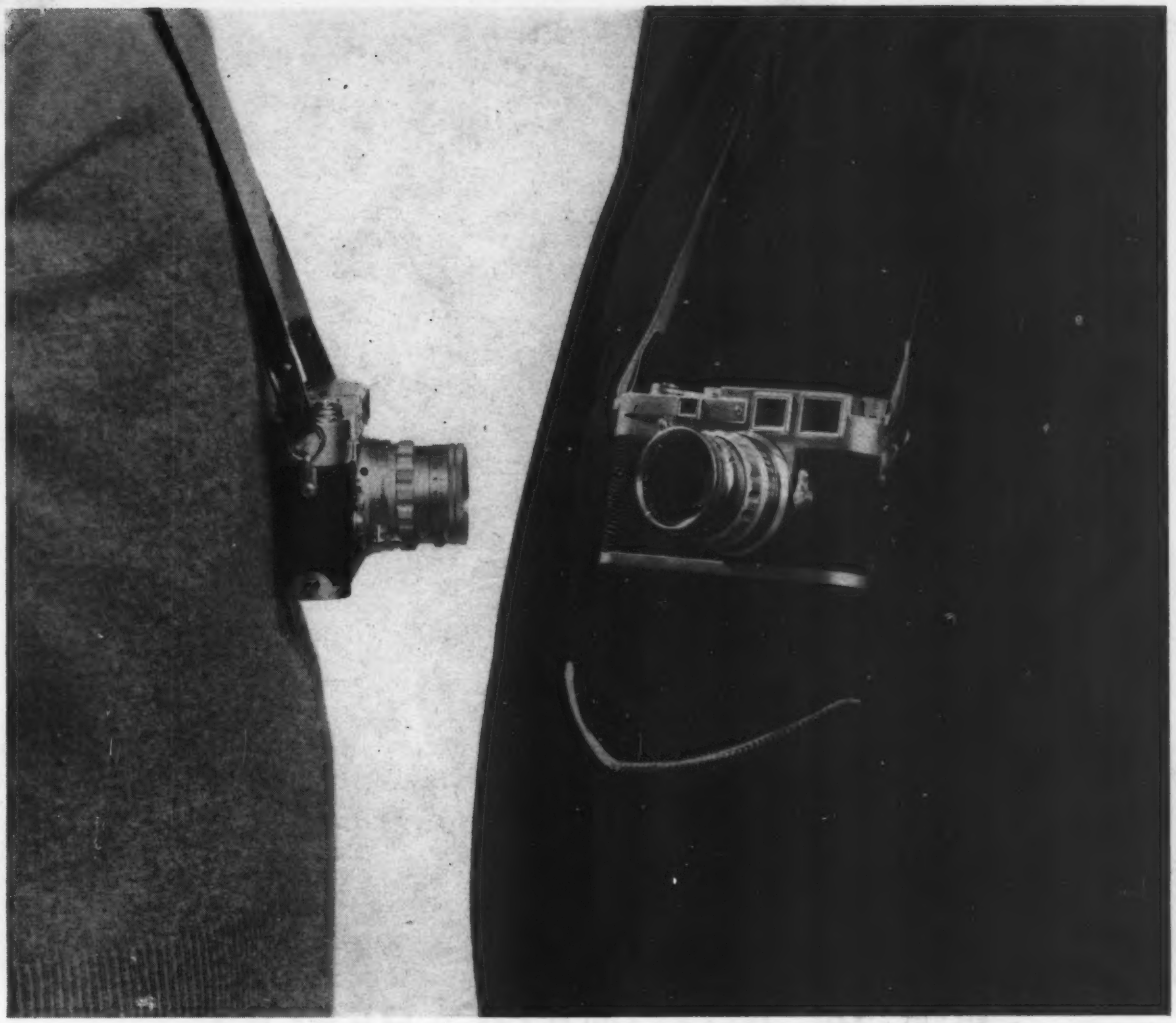
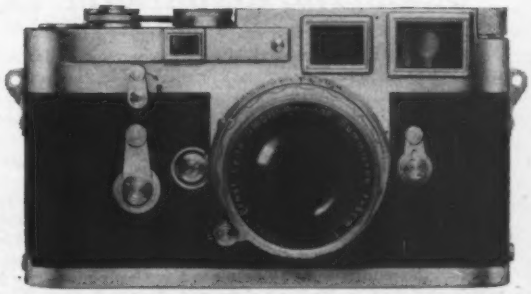


"your first Leica?...I own three!"

The young man has just acquired the camera of his dreams—a new Leica; its beauty, precision and results will excite him for a long time to come. The more mature Leica owner bought a Leica twenty years ago and his thrill then was the same as the young man's is now. This twenty-year-old camera still produces top-notch pictures, as do many much older Leicas—testimony to the uncompromising quality built into every Leica.

The growth of his satisfaction with Leica photography prompted the man to add an M-3 when that Leica was introduced. Now an M-2 has become his third Leica. Personal experience assures him that all three Leicas will give him a lifetime of perfect pictures.

See for yourself how easily you can harness Leica quality, how quickly it will make its presence felt in your pictures. Visit your Leica-franchised dealer; try the Leica M-3 and M-2 today. Illustrated folders on the Leica M-3 and the new Leica M-2 are available from your dealer or from E. Leitz, Inc., Dept. 307B.



LEICA: lifetime investment in photography

Leica M-3 and Leica M-2 both feature automatic, multiple-frame viewfinders with automatic parallax compensation; both are available with the new 50mm Dual-Range Summicron f/2 lens (focusing and parallax compensation down to 19"). Leica M-3 with Dual-Range Summicron, $438.00; the new Leica M-2 with Dual-Range Summicron, $384.00. Interchangeable Leitz lenses are available in focal lengths from 21mm to 400mm.

30759

Leica

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NOW THERE ARE TWO GREAT '35's...BOTH NIKON!

the new, incomparable...

NIKON AUTOMATIC REFLEX

...with instant-return automatic mirror, instant-reopen automatic diaphragm, and instant-action preview control

Nikon quality has a special significance wherever 35mm cameras are used or discussed. The most knowledgeable, the most critical users of 35mm equipment have come to respect the Nikon name beyond all others. The new Nikon Automatic Reflex shares in this heritage of excellence – standing head-and-shoulders above any other single-lens reflex – in demonstrable features, performance and quality.

From the moment you first hold the new Nikon Automatic Reflex to your eye its quality becomes apparent. The image is full-size, bright and clear. Focusing is fast, easy, positive. You frame your subject, you shoot. Except for the almost inaudible 'click' of the shutter nothing seems to have happened. The image is still visible in the finder, bright and clear as before.

In the instant of exposure, the lens diaphragm closed down to the pre-selected 'taking' aperture – the mirror flipped up – the shutter flashed across the film plane. Then, instantly, automatically, the mirror returned to viewing position and the diaphragm reopened to full aperture.

The result of this unique Nikon design is a speed and ease of handling not usually associated with single-lens reflex cameras. This will come as no surprise to 35mm enthusiasts, to whom Nikon speed and ease of handling is a firmly established tradition.

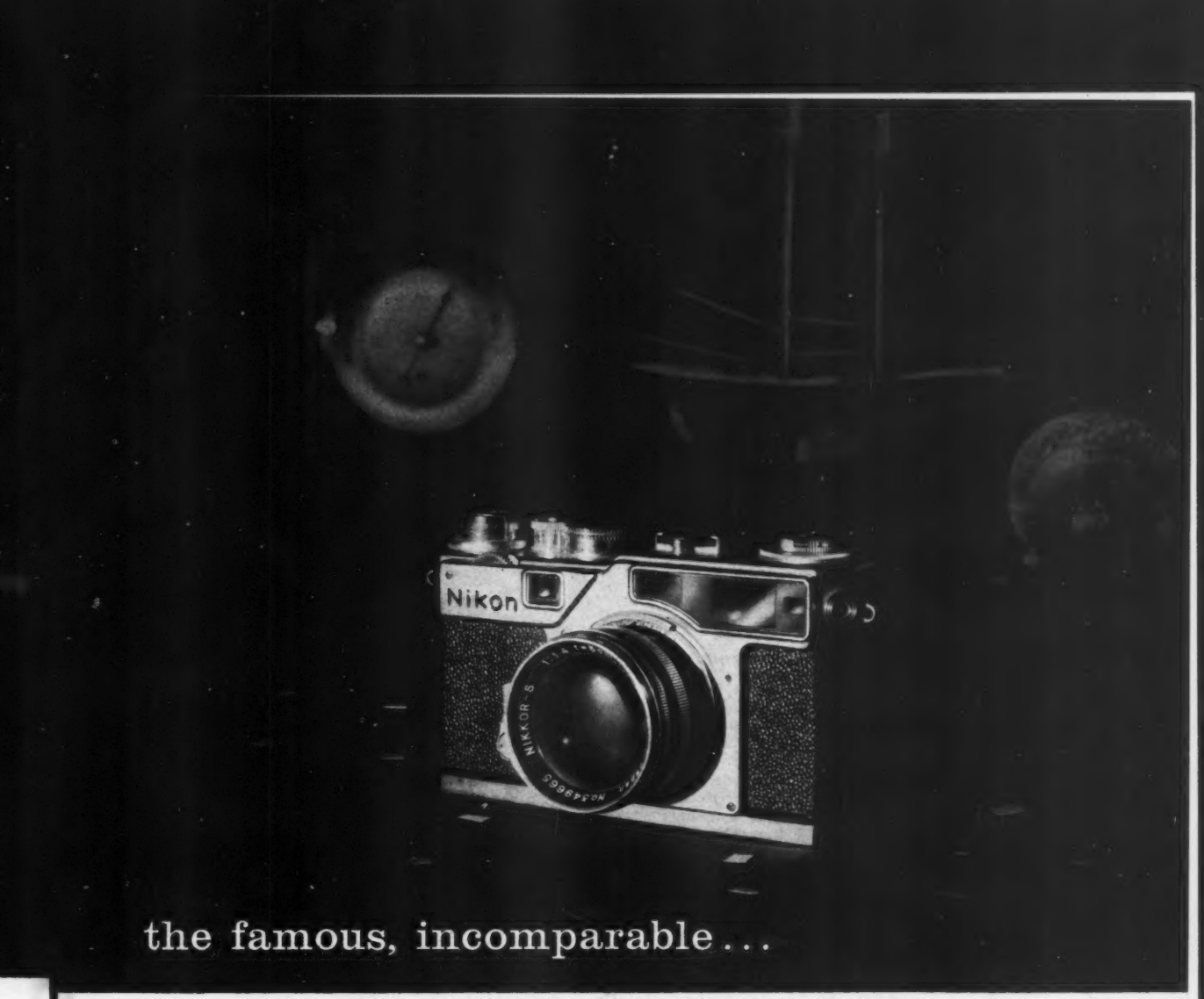
The Nikon quality inherent in this new camera makes itself felt in many ways... in the exclusive depth-of-field Preview Control that stops the lens down to 'taking' aperture at a touch of your finger, and lets the diaphragm spring open again when your finger is removed. It is reflected in the fresnel-type interchangeable focusing screen that gives you an unmatched brightness of field, and in the built-in split-image rangefinder that serves as a further aid to focusing.

It is apparent in the way the mirror locks up and out of the way to accommodate very deep-set lenses, and in the removable eye-level roof-prism which interchanges with an accessory waist-level finder. It is reflected in the precise alignment of lens, mirror and roof-prism – what the finder 'sees' is *exactly* what registers on the film. But most of all, Nikon quality makes itself felt in the way all of these features combine to provide you with a superb photographic instrument.

Incomparable Nikkor Lenses are standard equipment for the Nikon Automatic Reflex. They are available in focal lengths ranging from 21mm f/4 extreme wide-angle through 1000m f/6.3 super-telephoto. Four of these lenses, 35mm f/2.8, 50mm f/2, 105mm f/2.5 and 135mm f/3.5 are designated Auto-Nikkors, and are equipped with instant-reopen automatic diaphragms. All lenses above 180mm can be adapted to fit both the Nikon Automatic Reflex and the Nikon SP.

New Nikon Automatic Reflex with 50mm Auto-Nikkor f/2, $329.50

rangefinder-coupled or single-lens reflex . . . .



NIKON SP

...the world's only rangefinder-coupled 35mm camera with a built-in Universal Viewfinder System

The Nikon SP is undoubtedly the most advanced rangefinder-coupled 35mm camera of our time. Its built-in Universal Viewfinder System alone distinguishes it as the only rangefinder-coupled '35' to realize the full potential of lens interchangeability — enabling you to choose and use the 'right' lens for the picture, faster and with greater confidence.

The Universal Viewfinder System of the Nikon SP provides the correct viewing fields for six focal length lenses — 28, 35, 50, 85, 105 and 135mm — the six focal lengths used most often in 35mm photography. There's no need for accessory finders — no time wasted slipping them on and off. There is nothing to interfere with the speed and ease of handling that is an integral part of the quality that Nikon users enjoy.

The ingenious grouping of the SP controls is another case in point. With thumb on the film transport, middle finger on the focusing wheel and forefinger on the body release, it is possible to advance the film, focus the lens and trip the shutter with three fingers of one hand — in as little time as it takes to say: 'advance — focus — shoot'.

There is virtually no picture situation which the Nikon SP cannot meet. Stories of impossible pictures made possible by the SP's speed and ease of handling are so numerous that the quality of the Nikon has become almost legendary. Nikkor lenses for the Nikon SP range from 21mm extreme wide-angle to 1000mm super-telephoto.

Nikon SP with 50mm Nikkor f/2, **$329.50** *with f/1.4,* **$375.**

Nikon S-3, identical to the Nikon SP, but equipped with built-in Trifocal Finder for 35, 50 and 105mm lenses.
With 50mm Nikkor f/2, **$269.50**, with 50mm Nikkor f/1.4, **$315.00**

...and these are the performance-tested features shared by the new Nikon Automatic Reflex and the famous Nikon SP

• single-stroke film transport • high-speed rewind crank • non-rotating speed selector dial • shutter speeds: 1 sec. to 1/1000th • automatic 'O' reset exposure counter • color-coded flash synch control • calibrated self-timer • removable back • fixed take-up spool... plus a wide assortment of wide-angle and telephoto Nikkor lenses — battery operated Electric Motor Drive — Coupled Exposure Meters — and an impressive array of other special purpose accessories.

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the finest '35' you can buy is a NIKON!

New ROLLEI ACCESSORIES

Rollei PISTOL GRIP

Easy-grip handle is shaped to fit the hand. Has Rolleiflix attachment for quickly fastening and removing camera. Releases shutter by trigger-operated cable release. Thread and groove for attaching flash gun bracket.

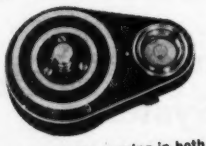
List $14.95

Rolleilux Sunshade/Exposure Meter

For all Rolleis with bayonet mounts size 1. Exposure meter swings out when in use. Sensitive meter reads in exposure values and speed/stop combinations. Narrow measuring angle, and diffusor for incident light measurements. In leather case.

List $29.95

New PANORAMA HEAD



New design permits panning in both directions. Fastens by means of self-locking push-button. Fits all Rollei cameras.

List $13.95

BASIC LENS KIT

Contains Rollei lens hood, and choice of any two Rollei filters. In leather case with loop for attaching to camera strap.

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Coffee Break
WITH THE EDITORS

THIS MONTH'S COVER • • •

They did it again! Put art director Ernest Scarfone's head together with photographer Hal Reiff's and you're bound to see a piece of ingenuity. The problem: Make a cover that says "exposure." Armed with 4 x 5 Graflex, Ektachrome, strobe, Reiff made a series of shots that ranged from under to normal to overexposures. From these, four were picked, each one quartered, and four quarters stripped together. We tip our collective hats, too, to model Delores Hawkins who, through this whole process, didn't flinch once!

EXPOSING HELLMAN • • •

In every exposure issue, you may notice the same name cropping up as the author or consultant on matters of exposure, over, under and otherwise. Who is this Charles Hellman? Hellman teaches physics and photography at the Bronx High School of Science. He's a member of the Society of Photographic Scientists and Engineers, has published a large tome on the elements of radio (now in its third printing). His home looks like a miniature electronics lab. He's served as consultant for many photographic manufacturers mostly in the field of electronics. His hobbies include short wave radio, cycling and—photography. Mrs. Hellman, be it known, hooks rugs, which is a way of saying that the lady has a mind of her own.

OUR MAN IN HAVANA • • •

Our home phone rang tentatively and, on picking up the receiver we were greeted with a series of Rice Krispy-type snaps, pops and crackles. "Havana calling," said an operator in Spanish-English and we were soon talking to a breathless female lawyer friend of ours with the unlikely name of Yolanda Texidor. She had just landed in Havana from Puerto Rico at the same time Castro's victorious troops marched into the capital.

Did we know of a photographer who would come down to Havana for three weeks and take pictures for the new daily newspaper *Revolucion*? Food, board, transportation would be free. The paper would only ask one-time rights of reproduction. The negatives and pictures then belonged to the photographer.

Did we? The picture editor and executive editor engaged in violent argument as to which should go, only to decide reluctantly that they were primarily editors and not photographers, and to the photographers should belong the spoils. The spoils went to Charles Harbutt, MODERN's Discovery No. 41, who soon found himself aboard a Havana-bound plane chockfull of correspondents and photographers. He arrived in time to find the female lawyer, the only English-speaking member of the newspaper staff, had left for Puerto Rico. Harbutt's own Spanish vocabulary was slightly less than one word.

Lunching recently with our man in Havana, now sipping Cuba Libras coolly in a New York restaurant, we inquired about his privations among the rough and ready revolutionists. We were suspicious. No beard.

Oh, things had gone along splendidly, all right. Of course Harbutt had spent a night in jail (the revolutionary Cuban authorities just couldn't believe that light-skinned and light-haired Harbutt could be photographing on *their* side and put him in jail until someone speaking English could vouch for him. It was O.K. however. The jail was the only place left in town with room to sleep.).

What happened to Harbutt's precious Plus-X negatives shot in his Nikon and Pentax cameras? Were they developed under fire, mailed off by carrier pigeon?

"Found a great lab in Havana," replied Harbutt. The guy developed everything by inspection in D-76 or Promicrol. A staff of ten or fifteen Cuban boys made the contact sheets. Very expensive—35 cents per roll for developing including contacts.

We got up to leave as Harbutt inquired whether we had any new revolutions for him to cover. We carefully copied down the name of the lab

Harbutt's Castro—Cuban development.

(Continued on page 16)

INTRODUCING

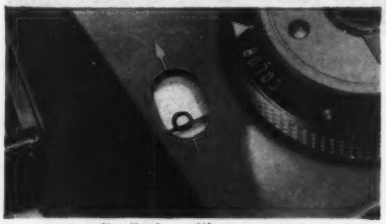
New

35mm GEM Made in West Germany

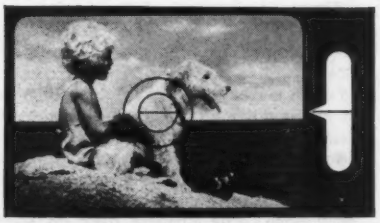
ZEISS IKON

Contaflex SUPER

Brings single-lens reflex photography to its highest peak



Needle for setting exposure.



Needle at right of picture frame for quick check of exposure while sighting and focusing. No obstruction of view.

AN UNRIVALED COMBINATION OF FEATURES

A new masterpiece in camera design and craftsmanship. Its built-in light meter is interlocked with lens diaphragm for automatic exposure regulation. Dual needles afford perfect exposure control. One needle is in window at top of camera for exposure setting. The other is combined with the viewfinder WITHOUT OBSTRUCTING THE FIELD OF VIEW. Permits final check on light conditions while you sight and focus.

Has built-in flash shoe, new rapid film-wind lever for fast sequence shooting, disappearing crank film rewind, and the superb 50mm Zeiss Tessar f/2.8 lens in Synchro Compur MXV shutter with speeds to 1/500 sec.

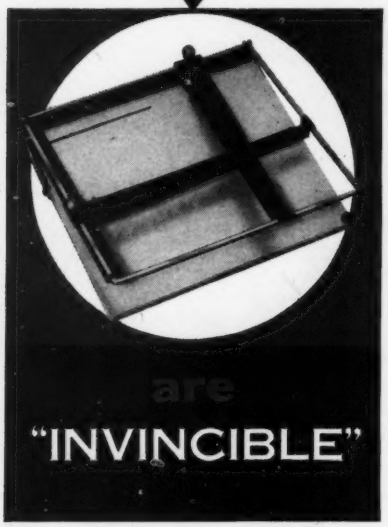
All the sterling features of the Contaflex cameras, such as through-the-lens focusing, freedom from parallax, combined ground-glass and rangefinder, etc. have been retained in this new model. And it takes Contaflex III and IV accessories such as Pro-Tessar wide-angle and tele component lenses, Proxar lenses, filters, etc.

Also Contaflex Rapid, without built-in meter.

At leading dealers. ***Write for new Contaflex booklet.***

CARL ZEISS, INC., 485 Fifth Avenue, New York 17

New Beseler Easels



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Triplex #5410—14" x 17" with a unique third margin control . . . extremely useful when maneuverability is limited. $74.75

Write for complete catalog.

CHARLES BESELER CO.

211 South 18th St., East Orange, N. J.

CBA

COFFEE BREAK

(Continued from page 14)

that made developing and contacts for 35 cents and made our way back to our pre-revolutionary office.

EASTMAN ANNIVERSARY • • •

Celebrating its tenth anniversary on November 9 of this year, the George Eastman House invites photographers to submit pictures for a festal exhibition. Anyone may submit three (3) of his photographs, made between 1949 and 1959, which he believes "represent his own characteristic contribution to the growth of contemporary camera vision." Print size: from 4 x 5 to 11 x 14, flushmounted. Subject matter is unrestricted, but only black-and-white and color *prints* will be considered. Label the back of each print with your name, address and year photographed. Entries for consideration must be postmarked no later than June 15, 1959. Because no entry fee is required, prints will be returned postage collect. Address entries to: Tenth Anniversary Exhibition, George Eastman House, 900 East Ave., Rochester 7, N. Y. Hurry!

MODERN VISITS THE NAVY • • •

One of MODERN's Gal Fridays lost her heart to the U. S. Navy recently—and not the way you might think. She went out to Floyd Bennett Field to interview the weekend warriors who staff the naval reserve photography lab, and fell in love with the operation.

The reservist photographers are from all walks of civilian life. Over coffee in the base's snack bar our gal met Photographer Third Class Jacquelyn Donnelly, who outranks some of her male co-workers and is regarded by them as the lab's best printer. During weekdays Jackie works as a telephone operator, coming home from work each night to her husband in their Brooklyn apartment.

At present Jackie is the only woman among the other 65 male reservists, each of whom is assigned duty at the lab on one weekend during the month. On weekdays a skeleton crew of five or six men keeps the lab running on a 24-hour basis so someone is available for taking on-the-spot photographs in case of emergency.

In showing our gal around the ten-room lab Jackie began with the darkrooms, which are equipped to process bulky aerial film. When a Beechcraft airplane lands after photo-mapping an area, the 50-lb., K-17 Fairchild camera is taken from the plane and whisked back to the lab. The magazine is unloaded and the film (either Kodak Super XX or Tri-X of 9" x 200' dimensions) is reeled onto spools which are in turn placed in an 18-inch-high developing tank. D-76 souped up with Kodalk is used by the lab to cut developing time which varies with number of exposures on roll. For increased safety the developer is stored in plastic jugs, lab men wear rubber gloves.

The room for enlargers houses four Omegas, one Eastman and one Saltzman—the Eastman and Saltzman being used for the enlarging of aerial film. The men do their own color transparency work, and are learning Type C printing.

In the equipment room all varieties of film are stored in an icebox kept at a constant temperature of 50° and 50 percent humidity. The reservists are issued 4 x 5 Graphics which are kept on a shelf in this room when not being used by the men to carry out assignments given the lab by government agencies.

Still other rooms in the lab have been designated for portraiture and movie projection. The men are proud of a recently acquired processing machine for 16 and 35mm movie film.

On questioning Jackie about the reserve program our editorial aide learned that both men and women must sign up for a four-year commitment. Besides the one weekend a month spent at the lab they are assigned to serve a two-week stretch in the summer. The period of basic training is three months, so it'll be no surprise if our staffer requests a three-month leave of absence from MODERN to take her basic.

REFLEX ACTION • • •

A friend of ours who teaches secondary school in New Jersey suburbia reports as follows: Recently she asked her class to draw anything it wanted. The usual number of policemen, firemen, odd-looking landscapes were more or less promptly submitted for her approval—all except for one pupil. Being the wife of a photographic technician, she immediately recognized this pupil's drawing as a fair reproduction of a Rolleiflex. "Curious isn't it?" she asked us. "What's the pupil's family name?" we asked suspiciously. "Oh, Callahan," she replied. Somehow we remembered that the general manager from Burleigh Brooks, eastern distributor of Rolleiflex, is named Jack Callahan and we further recollected that he lived in New Jersey. Of course it could all be coincidence.

SMELLIES • • •

From the *Journal of the Society of Motion Picture and Television Engineers* comes this fragrant news: A French chemical company is packaging a series of odors for installation in air conditioning systems in movie theaters. If it's tea time south of the Smokies, the cat fish and hush puppies you see sizzling on the screen will be right there on the breeze, wafting up your nose. The process may do just fine for gustatory stints, or for tender love scenes when the roses are in bloom. But how do you feel about, oh, diesel engines, glue factories or simply the Jersey swamps? Personally, when we go to the movies we like the smell of popcorn that comes right out of an honest-to-gosh paperbag.

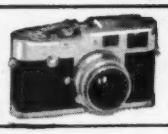
MR. Leica % OLDEN

MR. BOLEX % OLDEN

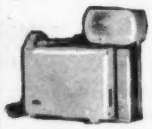
MR. HASSEL % OLDEN

MEET MR. LEICA... we call him "Mr. Leica" because he knows more about the Leica than anyone in the world... He was in Germany when the first Leica was born. For 30 years he breathed, dreamed and lived Leica. **"MR. LEICA"** now heads our special Leica division. Joining him are two of the country's foremost experts in Bolex and Hasselblad, **"MR. BOLEX"** and **"MR. HASSEL."** Together they form the triple threat team of Olden's NEW SPECIAL SERVICE DIVISION... All three are ready to serve you. Pick up your phone... Come in in person... or mail coupon below.

DO YOU KNOW?



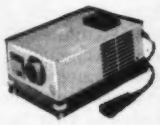
The LEICA M-1 accepts all lenses and accessories of the M-2 and M-3, has parallax corrected viewfinder and will make an ideal second "body". only $144.00.



The BRAUN ELECTRONIC FLASH UNITS are guaranteed and serviced by E. Leitz in New York. The new Barix batteries eliminate the use of acid and are supplied with the Braun Standard at $59.50, Braun Special at $79.50, Braun Hobby Automat at $109.50.

The new 50mm SUMMILUX F:1.4 lens has 7 elements of the newly developed lanthanum glass and combines highest speed with outstanding resolution, excellent contrast and optimum color correction, setting a completely new standard of performance, $198.00.

You can buy many binoculars. However, the $155.00 LEITZ ULTRAWIDE 6x24 (wide angle) binoculars represent the ultimate instrument; For travel, sports, boating and the theatre. Mail coupon for literature.

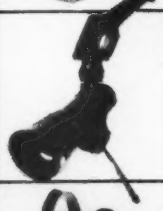


Leitz has a new slide projector! The PRADOVIT F combines remote-control slide-changing with exclusive remote-control focusing! Hektor projection lenses in 4 optional focal lengths, aspherical and field condensers of radical new design will give you outstanding sharpness and picture brilliance, price $160.50. Trade-ins accepted.

FRANCHISED BY LEICA

DO YOU KNOW?

The BOLEX C-8SL COMPUMATIC camera offers famed Bolex quality in a new low priced model. Simplest to operate! "Electric eye" behind the lens for most accurate exposures. With Lytar F:2.5 only $89.50.



The PAN CINOR 85 is the fastest Zoom type lens! Range of focal lengths from 17mm to 85mm at F2 speed. Through-the-lens viewing and built-in split image range finder, permit focusing down to 6 feet. Close-up lenses available. Trade your lens for the new Pan Cinor 85, F:2 lens, $420.00.

The new BOLEX H-16 REX camera has a built-in variable shutter for perfect fades and lap dissolves. Reflex viewing system allows through-the-lens focusing while filming. New spool ejection device and all other features of H-16 cameras, including rewind and automatic threading. BOLEX H-16 REX with Lytar F:1.8, $400.

For 8mm available light photography, there is the new 13mm SWITAR F:0.9 lens. Standard D mount permits use on all Bolex and other 8mm cameras. Focusing range from 10 inches to infinity! This 10 element lens offers critical sharpness and is highly color-corrected. $189.50. Change your present lens for the new Switar F:0.9!

Close-ups, perfectly framed, can be obtained with all H8 and H16 cameras! The BOLEX RACKOVER is designed for accurate through-the-lens ground glass viewing and focusing at any distance, and with extension tubes, for extreme close-ups. $27.50.

FRANCHISED BY BOLEX

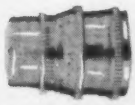
DO YOU KNOW?

The Hasselblad 500 C is ideal for MICRO PHOTOGRAPHY! It offers easy and convenient ground glass viewing large negative and choice of picture size. The microscope adapter bayonets in place of the lens. Exposure is made through the auxiliary shutter in the camera. Microscope Adapter only $21.60.

With the new PRISM SPORTS-FINDER for the Hasselblad, you can view through the frame finder and focus on the ground glass at eye level. Shows correct field of view for all lenses from 60mm to 250mm. Parallax corrected down to 3 feet. Can be used on Hasselblad 1000F or 500C. $58.50.

The HASSELBLAD WINDING CRANK allows quick shooting with the Hasselblad 500C. Mounts easily on the camera, replacing the winding knob. Ideal for Sports photography, only $15.00.

Everything is at your fingertips in the HASSELBLAD 510 CASE! It holds the 500C camera, all lenses made for it, a spare film magazine, filters, film and many small accessories; all neatly packed in fitted compartments. This elegant leather case, only $74.50.



For portrait work, the ZEISS SONNAR F:4 is the ideal lens! It covers an area approximately one half of the standard lens to shoot portraits from the most desirable distance of about 6 feet. 150mm Zeiss Sonnar F:4 with built-in shutter, $313.00.

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Dear Mr. Hassel;

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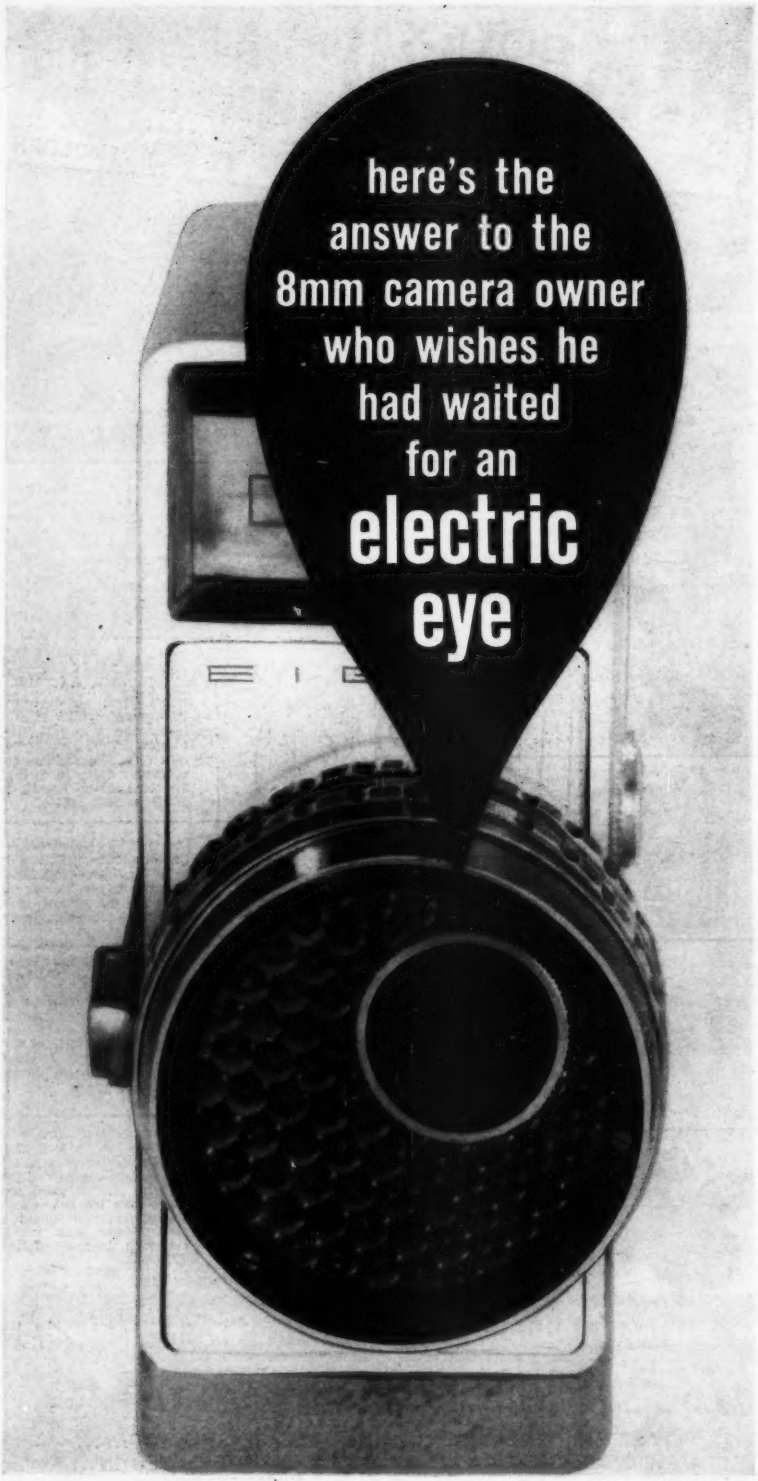

Elgeet Synchronex 8 ... now at your dealer. Makes your camera electric eye—$59.95! No installation! No factory adjustment. No high price for electric-eye automation! No more exposure-wasted film! Just take out your present lens—screw in this newest Elgeet f1.9 lens wonder. $59.95.

$10.00 trade-in for your present movie camera lens...now at your dealer!

Elgeet

Are you amazed but cautious? Write for full details to:

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LETTERS TO THE EDITOR

A Question of Morals

Sirs:

In the rather well-written piece on Roman Vishniac by Herbert Keppler, in your February issue, I stumbled over this baffling sentence:

"To the fields of advertising and TV, Vishniac's ethics and morality are strangers."

As an advertising man of integrity, like all other advertising men and women I have known over the past 15 years, I can't help but wonder what Mr. Keppler meant?

Surely he didn't mean that the ethics and morality of his wonderful subject, Mr. Vishniac, are very low?

Pittsburgh, Pa. Name withheld

Dear Sir:

Many thanks for your letter regarding my article on Roman Vishniac.

Have you ever known a fashion photographer who did not resort to clothespins out of sight behind the model to present the clothes in a neater, more tailored manner than they were in actuality? Have retouchers ever eliminated a wrinkle or double chin or other blemish from the serene brows of famous personalities engaged in testifying that they smoked, drank, used a certain product? Were these people ever paid fees for the testaments? Do all the New York Yankees eat the breakfast food they claim to eat every day, year by year?

Let's look at TV for a moment. Do you really think some cleansers so heavily advertised on that medium really clean all the spots from sinks while the competitive products are completely unable even to make a dent in them? Do you believe the claims of each headache or cold remedy which insists that it and it alone stops those lightning-pictured aches in your back, the hammering (also visually depicted) within your head?

Now for a moment, let's assume that none of these practices are used within the circle of your own clients. Are you sure you've never heard of their existence in advertising and TV?

While I do feel that the advertising and TV fields are essential in letting the public know about the varying products, encouraging them to buy, I have been somewhat stricken in the past with a certain over enthusiasm on the part of some advertisers which, let's say, might border on the untruth.

Of course Vishniac has no commercial product to sell, but I leave it to you as to where the ethics and morality lie—high or low.

Herbert Keppler

LIGHTNING REFLEX AND HAIR-TRIGGER RELEASE . . .

AUTOMATIC
Retrofocus 24mm
f/3.5 ..... $189.00

AUTOMATIC
Retrofocus 28mm
f/3.5 ..... $159.00

AUTOMATIC
Curtagon 35mm
f/2.8 ..... $149.00

AUTOMATIC
Switar 50mm f/1.8
APOCHROMAT
$139.00

AUTOMATIC
Macro-Switar
50mm f/1.8
APOCHROMAT
with Kern Visio-
cus *depth-of-field*
indicator focuses
from infinity to 7"
$199.00

AUTOMATIC
Alfitar 50mm
f/2.5 ..... $149.00

AUTOMATIC
Tele-Xenar
135mm f/4.5
$159.00

AUTOMATIC
Alitar 180mm
f/4.5 ..... $169.00

END ALL IMAGE BLACK-OUT!

—with the new ALPA b

While the changing times have shifted the emphasis from the *"six-gun"* to the 35mm camera, *split-second* reflex control at the crucial moment, still remains the mark of the master.

The LIGHTNING Mirror Reflex system of the new ALPA b offers you this complete image reflex control—*automatically!*

Operated by a new hair-trigger release, the LIGHTNING Reflex Mirror responds with *"lightning"* speed—flips up instantly without vibration, returns to viewing position in a blink—is *instantaneously* ready for follow-up shot.

There's no BLACK-OUT! You get continuous, *through-the-lens* observation of your *"Lifesize"* groundglass image—through the instant of actual exposure! Focus, depth-of-field, parallax and follow-through are completely controlled—pictures more accurately composed!

A new *ONE-Stroke* (160° turn) RAPID WIND LEVER provides for *fast* film transport —without removing camera from eye. New SPLIT-IMAGE prism rangefinder with 45° dividing line *(built into groundglass of 6 and 8b)* lets you focus on either *horizontal* or *vertical* lines—couples to any lens, at any distance!

And with ALPA's FINEST SWISS CHRONOMETER PRECISION . . . PLUS the only series of EIGHT custom-ground lenses with fully AUTOMATIC diaphragms ranging from 24 to 180mm (others up to 5000mm), you'll find the new ALPA b THE IDEAL "ALL-IN-ONE" 35MM CAMERA FOR ALL YOUR PHOTOGRAPHIC NEEDS!

w/50mm f/1.8 AUTO-APOCHROMAT	Switar	Macro-Switar
ALPA 4b (Straight Reflex)	$299	$359
ALPA 5b (Prism Reflex)	$359	$419
ALPA 6b (Prism Reflex w/built-in rangefinder)	$399	$459
ALPA 8b (Prism Reflex w/built-in and separate rangefinders)	$439	$499

karl heitz Inc.

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New Photo Books

WHERE AND HOW TO SELL YOUR PICTURES, by Arvel W. Ahlers. 142 pages, illustrated. Amphoto, New York. $1.95

This is the fourth time around for an amazing little book which first appeared in 1952. Much of the material which made the first three editions so popular has been retained, plus additions which bring both the "where" and the "how" of picture marketing up to date.

Ahlers' approach is a realistic one, perhaps because he has considerable experience on both sides of the fence —as free-lance photographer and as picture editor. He offers no magic formula for quick success, but rather emphasizes the importance of learning to sell. "The main difference between an advanced amateur and a professional free lance photographer," says Ahlers, "lies not so much in technical skill as in selling skill."

The text includes a description of the principal press markets, tells how to analyze a market, what kind of pictures a buyer looks for, what kind of letters to write, covers the ethics of selling, suggests off-trail markets which might not be obvious to the beginner. Of particular interest is a new, illustrated section on preparing prints and slides for mailing.

There is a list of several hundred picture markets at the end of the book, conveniently categorized, together with requirements of each and prices paid. The author suggests, however, that the photographer who is serious about selling will analyze the list and extend it through his own initiative and research.

Where and How to Sell Your Pictures is a springboard for the novice free-lancer. If he follows its advice he should be fully prepared for the plunge.—MARJORIE THOMPSON

WEEGEE'S CREATIVE CAMERA, by Weegee. 128 pages, profusely illustrated. Hanover House. $4.95

There are few giants of photography today whose names conjure mastery of approach, respect, an individual style which brands each picture as something very special. One such was Arthur Fellig, alias Weegee, a stocky, unkempt ball of curiosity whose Speed Graphic and cigar sped wherever people were in trouble, wherever fires raged in tenements, wherever derelicts roamed. The owner of this

(Continued on page 24)

photo by M. A. Faruqui NYI

NOW—

Learn At Home In Your Spare Time

NYI

Complete Home Study Course

Exciting Opportunities in:

- Advertising
- Color
- Fashion
- Commercial
- Portraiture
- Industrial
- Every Photo Field!

Seasoned NYI instructors help you through practical *learn-by-doing* assignments. Your pictures get personal attention from experts on our staff — the kind of advice that puts you on the road to success. Step by step you pick up the tricks of the trade . . . the *know-how* that pays off in prize-winning, money-making photography!

The first move toward a successful career in photography is up to you! DON'T WAIT! Send right now for the big FREE picture-packed book that explains it all — NYI's 49th Anniversary Photography Book! No charge — no obligation — just mail the coupon and we'll do the rest!

ENROLL ANYTIME
NO ENTRANCE REQUIREMENTS

FILL OUT AND MAIL COUPON...NOW!

EARN BIG MONEY IN PHOTOGRAPHY

Let

NYI

turn your Hobby into:

- A Top-Paid Position
- Free-Lance Assignments
- A Studio of Your Own
- Spare-Time Earnings

photo by T. C. Chin NYI

photo by Richard Jewett Jr. NYI

This is a golden opportunity to turn your picture-taking talent into a well-paid lifetime career! Your hobby can be a passport to independence . to big money . . . to a studio where *you* are boss!

There are literally dozens of ways you can earn a good solid living through photography. Here are just a few that really pay off, regardless of where you live:

Advertising — Commercial — Portraits — News — Magazine — Weddings — Sports — Fashion — Calendars — Color

NYI graduates by the hundreds proved it could be done, *with the right training*. Join their ranks — then write your own ticket to success!

SAVE YEARS OF HIT-OR-MISS FAILURE WITH NYI PRACTICAL HOME STUDY TRAINING!

Right from the start, you receive intensive practical instruction that guides you step by step into the secrets of successful photography. How? Through the finest correspondence course that money can buy! This personalized coaching is as near to you as your mailbox.

EARN WHILE YOU LEARN AT HOME!

While you're learning at home (without taking a day off from your present job), you can make money. Many NYI students earn enough to pay for tuition as well as camera equipment, even after the first few lessons.

Act now. Write at once for full information about NYI and for your FREE 49th Anniversary Photography Book!

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Dept. 117, 10 West 33 Street, New York 1, N. Y.

photo by George Roos NYI

Approved by
New York State Department of Education.
All NYI instructors are licensed by the New York State Department of Education.

Note to those on a budget: Tuition fees are surprisingly moderate!

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NATIONAL HOME STUDY COUNCIL ACCREDITED

RESIDENT TRAINING COURSES

start every week . . .
if you prefer on-the-spot training

Choice of five regular courses

Training to suit your individual requirements

Complete facilities:
14 studios • 18 streamlined labs • glamorous models • cameras of all types • finest up-to-date speedlight and color equipment

Day and night sessions

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Leadership since 1910

America's Oldest and Largest Photography School.

49th YEAR

SEND FOR THIS FREE BOOK NOW!

See exciting photos that show how thousands of NYI graduates have cracked the big-money photographic field! Read how you can do as well — or better — with *professional NYI training!*

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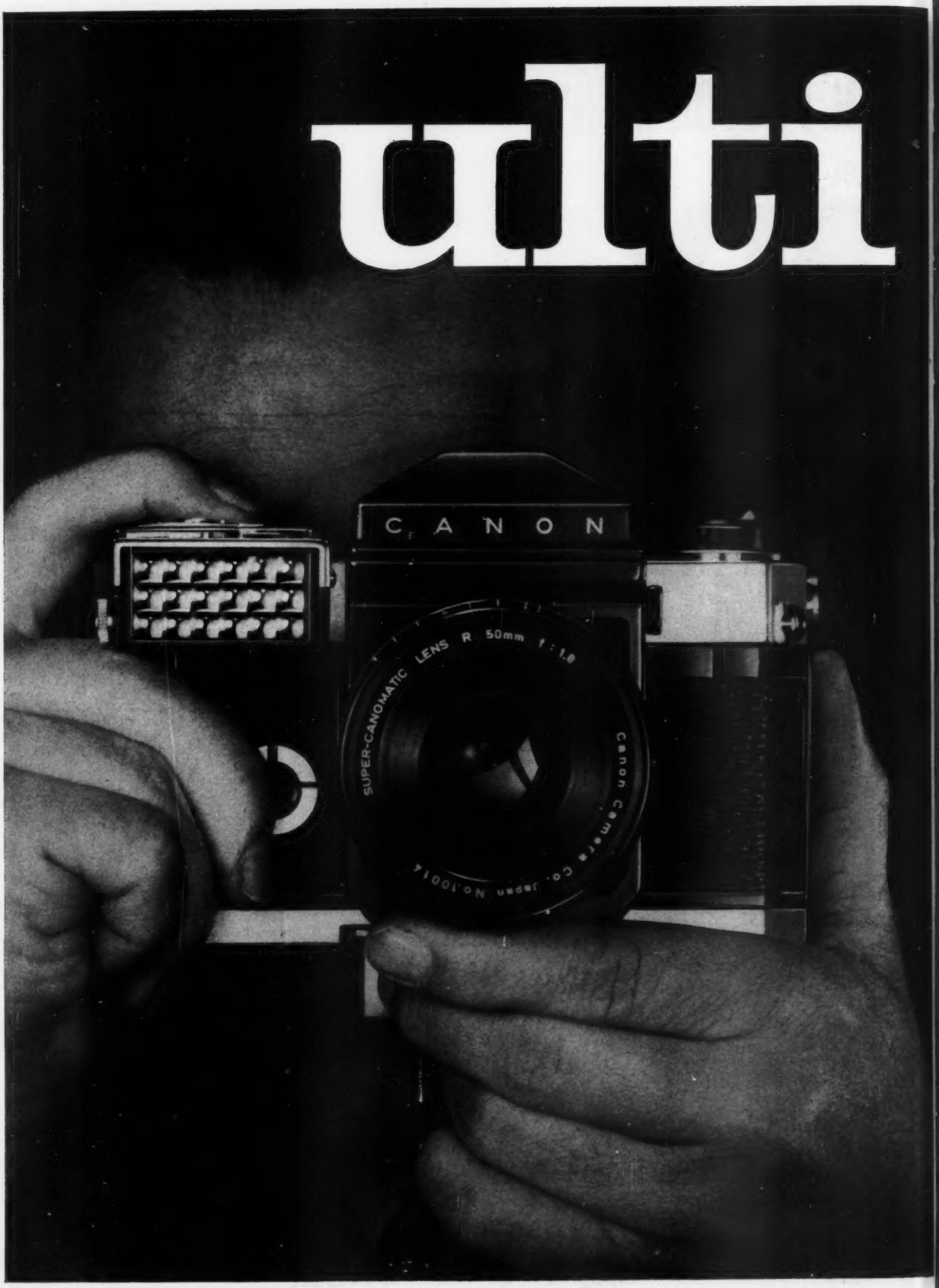
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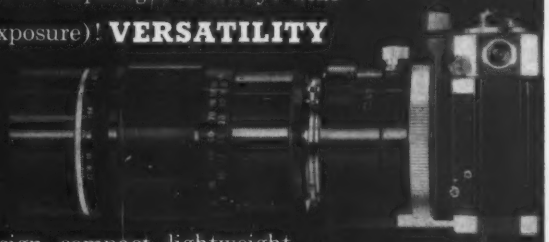
CANON
SUPER-CANOMATIC LENS R 50mm 1:1.8
Canon Camera Co. Japan No.100014

mate!

First truly automatic 35mm single lens reflex! Embodies every real advantage offered by 35mm cameras of *any* type in the last decade! **SPEED** . . . exclusive Canon Trigger fires away without ever removing Canonflex from your eye . . . fast as 3 shots per second! **AUTOMATION** . . . the image never leaves your view . . . mirror is always in viewing position *and* lens diaphragm is always wide open (except for the imperceptible split second during exposure)! **VERSATILITY** . . . interchangeable eye-level prism or waist level finders . . . with convenient split-image rangefinder as well as ground glass focusing. Full range of accessories and adapters for standard Canon lenses up to 1000mm! **FUNCTIONAL** . . . streamlined design, compact, lightweight . . . barely larger than a rangefinder model. **PLUS** . . . accessory clip-on coupled expoure meter . . . whisper-quiet operation . . . automatic flash synchronization with cordless bayonet connector . . . self timer . . . single control for shutter speeds to 1/1000th second . . . and other features keep Canon undisputed leader among all 35's. *See Canonflex at your Franchised Canon Dealer . . . today!*



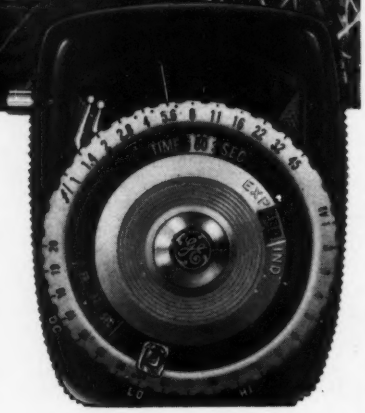
AUTOMATIC CANONFLEX $299.95 With Super Canomatic R 50mm f1.8 lens.

AUTOMATIC
Canonflex

CANON VI
Finest Rangefinder 35mm cameras! With 50mm f1.2 lens $419.50. Full lens range, from 25mm f3.5 to 1000mm f11.

CANON P
Amazing new 35mm model, offering Canon precision at a low budget price. With 50mm f2.8 lens $199.95.

Scopus Brockway Inc., 404 Fourth Avenue, New York 16, N. Y. • Sole U. S. Distributors for Canon Camera Co., Inc., Tokyo



THE SUPER-SENSITIVE

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EXPOSURE METER

EXACT LENS SETTING IN JUST 5 SECONDS FOR ANY CAMERA...ANY FILM...ANY LIGHT!

Here's all you do for perfectly exposed pictures every time: Simply set exposure index and shutter speed . . . aim . . . and press the push-button pointer-lock. There's your lens setting. And the exact reading stays until the button is pushed again. No squinting or misreading . . . nothing to remember . . . no calculations to make! Special white-dot markings for accurate low-level light readings. Gold-embossed leather case included with every meter. G-E Lifetime Warranty.

Ask your dealer to demonstrate the Golden Crown or write for detailed descriptive folder: General Electric Company, Section 583.148, Instrument Department, 40 Federal Street, West Lynn, Massachusetts.

SENSITIVITY RANGE	6 to 25,600 footcandles (from 0.08 with Dynacell)
FILM EXPOSURE INDEX RANGE	.1 to 20,000 ASA
SHUTTER SPEED RANGE	120 to 1/32,000 seconds
MOVIE SETTINGS	8 to 128 frames per second
f/STOP RANGE	f/1 to f/45
EXPOSURE VALUE SETTINGS	1 to 20 (Polaroid Land 1 to 9)

Progress Is Our Most Important Product

GENERAL ELECTRIC

NEW PHOTO BOOKS

(Continued from page 20)

camera lived in a squalid, 2 x 4 room equipped with police radio. From there he sallied forth. No modern day knight in shining armor did more for the photographic medium, the social document, than Weegee. His pictures of the Bowery, glances at slum families sleeping on open fire escapes in steaming summer can never be forgotten. He used flash on camera as did all the news photographers of his day. Yet his pictures retained a searing vitality theirs did not.

Somewhere, somehow, a change came over Arthur Fellig. Certainly the constant jangle of police sirens, the death, destruction and misery must have some effect on even his iron nerves. And the going rate for free-lance news pictures is and was low. Weegee began experiments with prisms, photographing objects and people through stippled glass. He produced caricatures by photographing famous people and distorting their faces in shooting or in printing. He became a master of the bizarre gimcrack. The 2 x 4 was deserted. The fires raged, the derelicts roamed but Weegee no longer followed them.

IN NEXT MONTH'S MODERN

New Ektachrome: Index 160!

The present volume largely represents Weegee's explanations of all his photo tricks which, over the past years, he has kept secret. They are certainly clever, often telling and effective. He shows you step by step just how you can accomplish the same ends. In one chapter called "Mood Photography" a faint breeze of the old vintage returns. In words, not pictures, he tried to define the Weegee style. "Asking me about the secret of my straight photographs used to set me to grinding my teeth . . . because I did not have the answer. Whether it is a fault or a virtue, I do not know because I have always been a doer and not a thinker." He then goes on to explain in the somewhat coarse, colorful and touching Weegee manner his approach to his "straight" photographs. Alas for Weegee: He describes, he explains, but he still doesn't unlock the secret as neatly as he explains how he made a print showing an elephant with top hat standing atop the capitol in Washington (page 86, if you're curious.)

Well, genius is a hard thing to explain but make no mistake, Weegee had that. I'm sure the present volume will be a big success among many photographers who enjoy Weegee's gimmicks. And a man cannot live on genius alone. Would that Weegee could!—H.K.

These and other books are available through AMPHOTO; see pages 138 & 139.

The Leitz Lens Heritage / uncompromised image quality

Summicron image quality is now available in 3 focal lengths ALL WITH MAXIMUM APERTURE OF f/2

The remarkable characteristics of the 50mm Summicron f/2 lens are now also available in 35mm and 90mm focal lengths. That such image quality could be retained in f/2 lenses—and in 3 focal lengths—is a tribute to progress and perseverance. The more you expect from a lens, the greater will be your appreciation of these new f/2 Summicrons. All three make full use of newly designed rare earth (lanthanum) elements. Over-all sharpness and resolution border on the fantastic. At full aperture, there is not a trace of vignetting, nor any sacrifice in image contrast. All three lenses deliver optimum resolution at least *one full f/stop* faster than lenses of comparable focal length. The degree of correction is equally noteworthy. More important than specifications, is the use to which you can put these Summicrons. To stalk darkness? Of course! But more practically, to gain wider use of the high-resolution, fine-grain emulsions—to retain image quality in poor lighting conditions. And with color films, the added advantages of Summicron image quality *with* f/2 speed, opens limitless new opportunities. Whether you seek new versatility in a 50, 35, or 90mm lens—or all three—see your franchised Leica dealer.

50mm Summicron f/2
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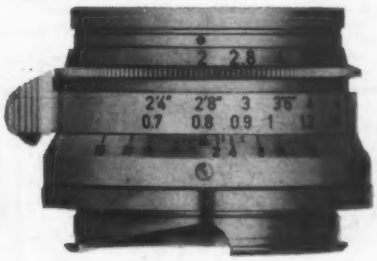
90mm Summicron f/2
features lightweight mount for steadier hand-held shooting at slow speeds and built-in telescoping lens hood; 6 element Gauss-type formula, in bayonet or thread mount, $199.50; in short mount for reflex housing, $192 (basic lens can be adapted to short mount for dual-use).

35mm Summicron f/2
virtually eliminates wide-angle distortion. Features oversize front and rear elements to increase "full-aperture" performance, and unique finger-tip focus lever; 8 element Gauss-type formula; focuses down to 2'4". In bayonet (M-2) or thread mount, $174; for Leica M-3 (with RF Attachment), $207.



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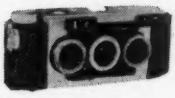

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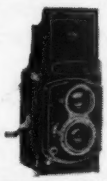

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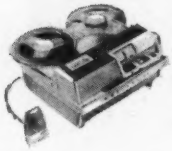

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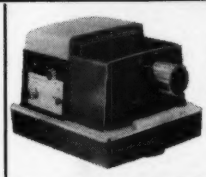

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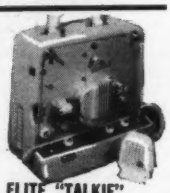

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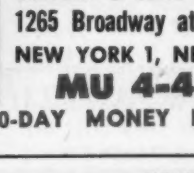

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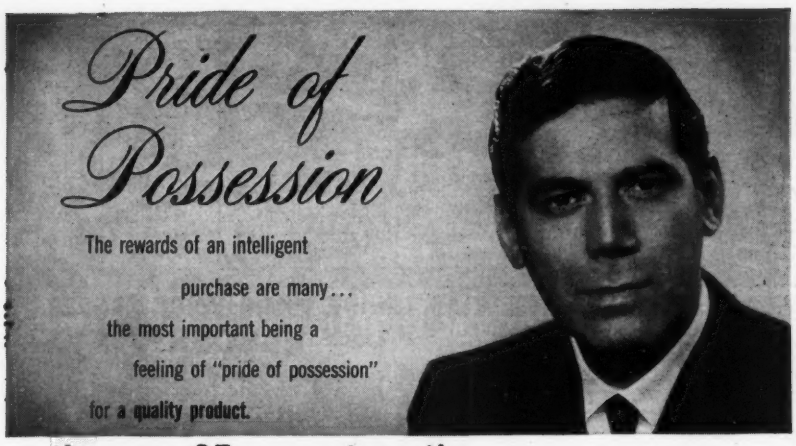

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FREE! Write for this informative brochure. Available at selected camera stores.

NEW products

Zeiss Contina Camera

Zeiss is offering a new Contina 1, which now has an almost life size viewfinder image, and a 45mm Pantar f/2.8 lens in Prontor shutter with speeds from 1 to 1/300 sec., and B. It retains the rapid film wind and shutter cocking lever. Price of the Contina 1, $55. Write:
CARL ZEISS, INC.
485 FIFTH AVE., NEW YORK 17, N. Y.

Carl Zeiss' Ikonette

Simple, small, inexpensive is the new 35mm Ikonette. It has a Novar f/3.5 lens, Pronto shutter, 1/25 to 1/200 sec., and B. Single, front-of-camera lever winds film, cocks shutter, and then releases it. Red signal in viewfinder disappears when shutter is cocked. Body is two tone plastic gray. No parts project from body. Price of the Ikonette, $22.91. Write:
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Inexpensive 8mm Camera

A twin-lens turret for D-mount lenses, and a choice of continuous run or single frame exposure are features of the Linmark Vanguard 8mm camera. It comes with an f/1.9 13mm lens, footage counter, governor-controlled motor giving a 7 ft. run, optical viewfinder with framed fields for normal and telephoto lenses, and safety wrist cord. Price of the Linmark Vanguard, $39.95. There's an f/2.5 38mm telephoto lens at $9.95. Write:
SHRIRO, INC.
276 FOURTH AVE., NEW YORK 16, N. Y.

Camex Has Zoom Lens

The Camex Reflex 8mm through-the-lens viewing and focusing movie camera now has a Pan Cinor f/2.8 Varifocal zoom lens which ranges from 10 to 30mm. A lever moves some of the internal elements to change focal lengths without resetting by focusing first at 30mm. A depth of field chart accompanies each lens. The Pan Cinor f/2.8 costs $199. Write:
KARL HEITZ, INC.
480 LEXINGTON AVE., NEW YORK 17, N. Y.

Alpa Now Has Rapid Wind

A rapid winding lever now is available on all Alpa 35mm single-lens reflex cameras. The lever is of transparent Lucite on top the regular winding knob. The stroke is less than half a turn. The lever returns to original position. It

(Continued on page 32)

EXAKTA

THE NEW ISCO 24MM WESTROGON F4.0 SUPER WIDE ANGLE LENS WITH FULLY AUTOMATIC DIAPHRAGM FOR EXAKTA. Heralded as the most outstanding optical design of the year, the Westrogon is the world's first fully automatic "Super" Wide Angle Lens for 35mm single lens reflex cameras! Rendering a sweeping 80° angle of view, the Westrogon is critically sharp even at full aperture! It has a fully automatic diaphragm mechanism which ranks as one of the best available today.

THE NEW ISCO F2.8 TELE-ISCARON 135MM AUTOMATIC TELEPHOTO FOR EXAKTA. An incredibly precise, widely acclaimed TRUE TELEPHOTO LENS with fully automatic diaphragm, for the Exakta. One of the new series of sensational and most admired lenses ever created especially for the Exakta. Combines a fast speed, critical sharpness, and excellent definition. Will give excellent performance from the largest aperture to the smallest opening!

THE NEW ISCO F2.8 TELE-ISCARON 180MM TELEPHOTO FOR EXAKTA. Another of the new series of sensational lenses created especially for the Exakta by Germany's world-famed Isco Optical laboratories! The Tele-Iscaron is a TRUE TELEPHOTO, a large aperture, fast speed objective that assures the critical Exakta user far better results than was ever thought possible! It is another of the "miracle" lenses which optical science has not been able to produce until now!

THE NEW ISCO F1.9 50MM WESTROCOLOR LENS WITH FULLY AUTOMATIC DIAPHRAGM FOR EXAKTA. The world famous Isco-Goettingen laboratories proudly presents the new, F1.9, Westrocolor 50-mm lens with fully automatic diaphragm, a versatile high-speed objective which surpasses the highest optical standards for both color and black and white photography. Computed especially for the Exakta, the Westrocolor will yield sharp renditions and corner to corner brightness with maximum resolution and perfect contrast. It is another brilliantly engineered Isco achievement!

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What's more, the Exakta does not restrict you to the use of lenses from one factory alone. The world's greatest lens manufacturers are constantly striving to produce new lenses for this masterpiece. The reason for this? For over a generation the Exakta has been the time proven classic in camera design. That is why with your Exakta you can enjoy a choice of fine lenses from many leading optical plants.

Today, Exakta brings you 4 brilliantly designed new lenses from Germany, all in the unique Exakta tradition. The tradition that has captured the imagination of inspired photographers for almost a quarter of a century.

Today, Exakta enlarges the scope of single lens reflex photography by offering you a wide angle lens with a 24mm focal length through the genius of an Isco lens designer who succeeded in computing a 24mm Super Wide Angle for the Exakta despite experts who said it couldn't be done!

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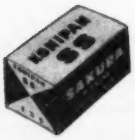

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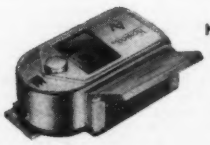

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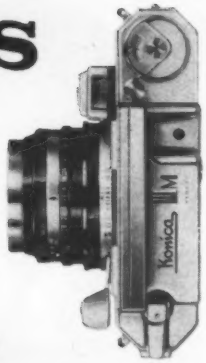

sensitive" cell sees and measures light as your film sees it...color quality as well as quantity! **Add this exclusive new design to the famed Hexanon f1.8 lens, unique added feature of single or double frame picture size (and its 2-for-1 film economy), and you have the camera innovation of the year! See for yourself at your Franchised Dealer! Now!**

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NEW PRODUCTS

(Continued from page 28)

also can be installed in earlier models, for $15. New Alpa cameras may be obtained, on request, without lever. Write:
KARL HEITZ, INC.
480 LEXINGTON AVE., NEW YORK 17, N. Y.

Exposure Meter For Alpa Cameras

The Bewi Alpamat exposure meter fits into accessory shoe of the Alpa-In-One 35mm single-lens reflex camera, and the camera everready case closes over it. It is an automatic push-button meter calibrated in ASA speeds from 10 to 2500, f-stops from 2 to 32, shutter speeds from 1/1000 to 4 sec., movie frame speeds from 8 to 128 fps per sec., and LVS from 2 to 19. It also has a hinged base-plate so it may be swung out of the way. Price of the Automatic Bewi Alpamat, including incident light plate and a leather case, $22.50. Write:
KARL HEITZ, INC.
480 LEXINGTON AVE., NEW YORK 17, N. Y.

Inexpensive Neoca Model 35K

A Neokor f/3.5 45mm lens, large viewfinder, single stroke rapid wind lever, double exposure prevention, rapid rewind crank, self-rewinding frame counter and a shutter with 5 speeds to 1/300 sec.—are features of the Neoca model 35K. Construction is die-cast metal. It sells for $24.95. Write:
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One is the 8-section elevator model TM-112 (shown). A crank and gears drive elevator, panhead moves vertically and horizontally and a handle locks it; legs also lock. Closed, 13 in.; extended, 63½ in. Finish is gray and chrome. Price of the model TM-112, $15.40.

Model UT-1906 is of 5-sections. Closed it is 12 in. long; extended, 48 in. Legs are rubber tipped. Finish is black, with top in plated chrome. Price of the model UT-1906, $4.50. Write:
CAMERA SPECIALTY CO.
705 BRONX RIVER RD., BRONXVILLE 8, N. Y.

Linhof's Compact Aerial Camera

Those who want a compact camera for aerial work, and one which needs no special processing equipment, may find it in the 4 x 5 Aero-Technika. It uses cut, roll, and plate films, has a revolving back accepting 4 x 5, Polaroid, rollfilm holders, and film packs. There's a choice of six interchangeable lenses, each with built-in shutter. These range from 75mm wide-

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Miranda 'C' with fully automatic Miranda-Soligor 50mm f1.9 lens

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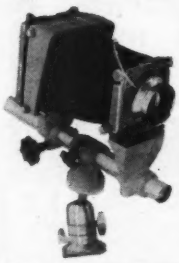
angle to a 10½ in. telephoto. The camera also takes an accessory focal plane shutter. Price of the Linhof Aerial camera, depending upon lens, ranges from $765 to $1300. Write:
KLING PHOTO CORP.
257 FOURTH AVE., NEW YORK 10, N. Y.

Linhof's Monorail Camera



The Linhof Color 4 x 5 view camera employs a monorail. It accommodates lenses from 53mm to 360mm (including those of the Super Technika) and has all movements for correcting perspective and controlling distortion. Its rear assembly has a Kodak Ektalite field lens, and accommodates 4 x 5 standard, Polaroid, and 120 rollfilm holders, and a reducing back. A sliding tripod base locks on the monorail at any point advantageous for balance. The camera has accessory shoe and spirit level and is of light metal alloy finished in gray with chrome trim. It weighs 4½ lbs. It also may be used as an enlarger, with accessory condenser and lamp housing. The Linhof Color 4 x 5 View Camera, without lens, costs $219.50. Write:
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MOVIES

Cinephonic Camera With Sound

The 16mm Cinephonic motion picture camera, marketed by Fairchild Camera & Instrument Corp. under agreeement with Magnetic Sound Camera Corp. of Chicago—now has a single system magnetic sound unit. This is a small, built-in, transistorized sound recorder using magnetic striped film. Inputs allow photographer to record location sounds, and synchronize voice or his own narration. A Volume Units meter built into the sight allows sound monitoring while shooting. Photographer may also monitor sound separately. Earphones, 100 ft. magazine, cables, and microphone accompany camera. Lenses and 400 and 1200 ft. magazines are available from Fairchild. Power sources are 110 volt, power pack, and automobile battery using special jack for cigarette lighter. Price of the Cinephonic 16mm motion picture camera, $1995. Write:
FAIRCHILD CAMERA & INSTRUMENT CORP.
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Fully Automatic Praktica Lens

The Praktica FX3 camera is now available with fully automatic f/3.5 Meyer Gorlitz Primotar 50mm lens for viewing. As you press the release button it closes to pre-selected diaphragm opening, then snaps to full aperture again. A diaphragm ring front of the mount permits setting diaphragm manually. Price of camera with lens, $134.50. Write:
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(Continued on page 52)

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Built-in Zeiss prismascope finder; speeds to 1/1000. Self timer; interchangeable lenses; flash synchro shutter.
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Interchangeable finders; single stroke rapid advance lever; focal plane speeds to 1/1000. Sync for bulbs and electronic.
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Other Aires V accessories: Auto-Up for close-up photos, Filters, Sunshades.	
Aires IIIC Camera	110.00
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Fill-in flash stages a comeback for improving outdoor color shots made in sunlight.

You seldom get the best possible portrait in sunlight. It's too contrasty. Shadows tend to be too dark, eye sockets often resemble black holes.

Fill-in flash, using blue bulbs or electronic flash, is actually the ideal way to control the situation by reducing contrast. The standard method of using fill-in flash goes something like this:

First, take a meter reading of your subject in the usual manner. Next, set lens opening and shutter speed as indicated by the reading. Finally, divide the guide number for the flashbulb by the f/stop number. The result will give you, in feet, the distance the fill-in flash should be from the subject for best shadow and highlight balance.

For example, your meter indicates an exposure of f/11 at 1/50 sec. for Anscochrome, Ektachrome or Kodacolor. You are using a 5B or M5B in its recommended reflector. The guide number for either of these lamps at 1/50 sec. is 90. Dividing 90 by 11 gives you approximately 8 ft. as the correct lamp distance. (You'll find guide numbers on flashbulb cartons, in film instruction sheets or in the special literature available from the lamp makers.)

You can use flash extension

If your flashgun is mounted on the camera, it's obvious that you'll get correct light balance at only one picture-taking distance. If for example you move both camera and lamp in closer for a head shot you'll overexpose your subject. A cure for this is to keep your lamp at the correct distance, as calculated, using a flash extension. This can be held in place by an assistant, or mounted on a light stand.

So far so good, but you can't always have an assistant and it's not the most convenient thing to have to carry an extension and a light stand. If your camera has interchangeable lenses you can use these to help maintain proper lamp distance. For instance, if you use a 135mm lens instead of your 50mm lens to make a head shot you can do this at 8 ft. instead of 3 ft.

If your camera doesn't have interchangeable lenses here's a method for reducing the light for closeups. It's applicable to all cameras. Simply add two clean white handkerchiefs to your flash paraphernalia. At 4 ft. place two handkerchief thicknesses over the reflector; at 6 ft. use only one handkerchief. These figures give satisfactory results when the shutter is set at 1/50 sec. Make sure that the hankies you use are *clean* and *white*. A colored cloth can of course upset color balance.

Other ways to cut light

Several other methods which I'd like to present for you to experiment with, are also useful in cutting the light down for flash closeups.

One of these is to take off a removable flash reflector, or use a fan-type reflector in the folded position. I can't give you exact figures since reflectors of various makes vary as much as 10 to 1 in efficiency. As a *very rough guide* I'd say you'll get good results with bare flash at about 4 ft. with a shutter speed of 1/50 or 1/100 sec.

Another way to cut the light: Use a polarizing filter such as the Enteco Polariflash or Tiffen Flash Pol over the reflector. These cut the light intensity to about ⅓ strength, making a good lighting balance possible at about 5 or 6 ft. By using a polarizing filter at the lens you also can subdue or even eliminate reflections in eyeglasses. Also the catchlight in the eyes, a dead giveaway that fill-in flash was used, probably will be less intense. When using a polarizer on the lens give 1½ stops additional exposure.

The new all glass AG-1B lamps in their 2-in. reflectors should prove very useful for close fill-in flash. My figures show that these will probably give good balance at 4 or 5 ft. using a 1/50 sec. shutter speed. These synchronize well with many modern focal plane shutters. Cutting the light down for still closer use should be easy to do by mounting a Series 7 or a 2-in. gelatine neutral density filter of the desired strength over the reflector. For special effects you might try CC, light balancing or even strongly colored black-and-white filters.

Important! Once you've calculated your fill-in flash ratio *never* touch the shutter speed lever. Doing so can upset the flash to daylight balance, especially with leaf shutters. Exposure adjustments should be made with the diaphragm or by altering intensity or distance of the flashbulb.—THE END

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ULTRA MINIATURE

by JOSEPH D. COOPER

From Philadelphia Show: revolutionary cassette without felt light strips, two new ultraminiatures.

Two new ultraminiature cameras made their debut at the March show of the Master Photo Finishers and Dealers Association in Philadelphia—the Mamiya-16 Automatic and the Yashica-16—but to me the star of the show was the Berlings cassette, the first major improvement in the technology of the 16mm ultraminiature cassette.

To appreciate the significance of this, you must bear in mind that the relatively great magnification to which the tiny ultraminiature negatives or color transparencies are subjected brings out the slightest imperfection, whether it be dust, lint or a scratch.

One of the greatest difficulties in handling film has been that up to now, the cassettes have had their openings sealed with thin strips of felt. The pressure of the film passing through the felt light trap effectively sealed off the opening so that light would not leak through to the coil of film inside. Accordingly, you could load the cassette in daylight with the assurance that only the small portion protruding outside the felt light trap would be exposed to the light. Even with 35mm film cassettes, this has been a poor compromise for there is always the danger that a piece of grit might inbed itself in the felt and scratch the surface of the film as it is drawn through. Naturally, this hazard is much greater with 16mm film.

A new cassette—the product of Orests Berlings—has now been introduced which completely eliminates the felt light traps. The principle of the cassette is that each chamber is composed of two parts: An inner chamber and an outer one. The film passes through a narrow slot and then is guided through a narrow passageway into a separate inner chamber. Tiny guide rails center the film within the narrow passageway so that the film surfaces do not rub against the walls of the cassette. Of course, a little light will enter the cassette during loading and unloading but it will fog only the smallest portion of the beginning and end of the film.

The Berlings cassette is made of plastic which ordinarily would attract much more dust than metal would. Mr. Berlings explained, however, that each cassette is bathed in an anti-static solution before it is loaded with film. When it is received in the film processing laboratory the cassette is broken apart and destroyed, since it is relatively inexpensive to manufacture. The design of the cassette permits it to be loaded entirely by machine which is an additional protection.

The new cassette is being introduced to the market for use at this time only with the new Mamiya-16 Automatic as well as the Mamiya-16 Super, which will continue to be available. Efforts are being made, however, to introduce design standards in the manufacture of ultraminiature cameras which will permit the use of this cassette as a standard for more than one camera.

Similarly unsimular

The two new cameras are just about the same size. Both measure $4\frac{1}{16}$-in. long. The Mamiya-16 Automatic is $1\frac{7}{8}$-in. wide and $1\frac{3}{16}$-in. thick while the Yashica-16 is 2-in. wide and $1\frac{1}{8}$-in. thick. There the similarity ends. The new Mamiya-16 incorporates an electronic exposure meter which is coupled to the lens diaphragm. An improved optical viewfinder incorporates a bright frame for ease in composition. Parallax marks are etched on the viewfinder lens for close-up work. Other refinements over the basic model of the Mamiya-16 include a standard European-type flash plug and an improved shutter control wheel. Provision is made to fit the camera with a tiny flash unit which is yet to come.

The Yashica-16, which was described in my report from the Photokina (see MODERN, January 1959) was offered to the photographic trade as a fully integrated system of photography. The camera itself uses a clip-load of 16mm film which is injected into the end of the camera.

For photographers who have an enlarger with a Leica flange, the Mamiya Division of Caprod, Ltd., 111 Fifth Avenue, New York, N. Y., has brought out the Enlahead Adapter to permit the enlargement of 16mm negatives. This device has its own condenser system and 25mm lens.—THE END

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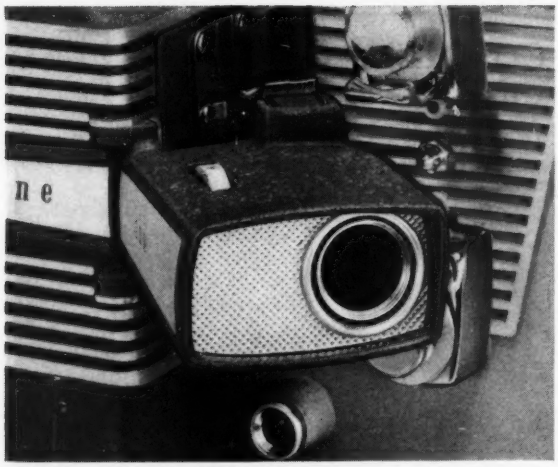

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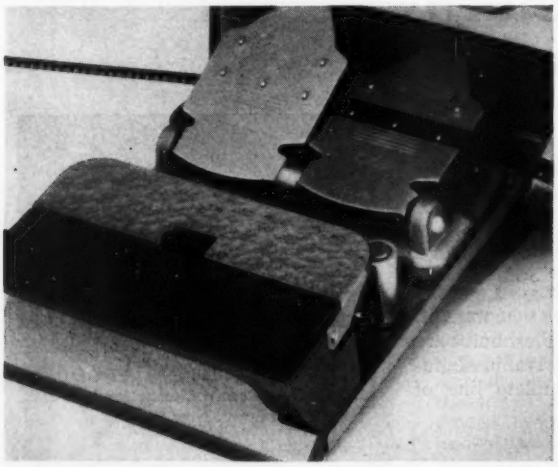

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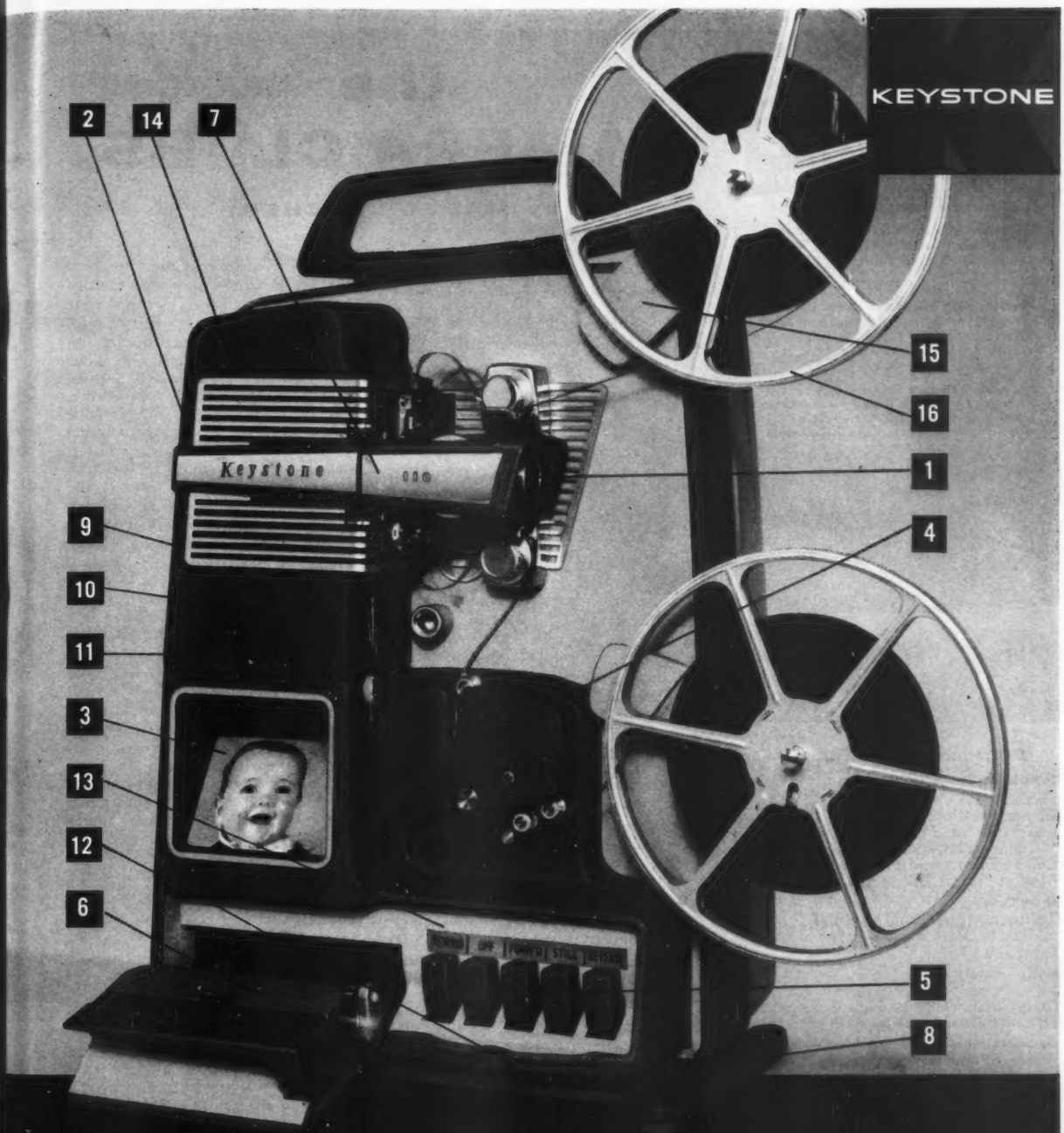

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the CAMERA CLUBS

by MABEL SCACHERI

Plan a field trip to hold the club together during the summer. Why not schedule a show at the local bank to start the fall off right?

Before the camera club season gets going strong in the fall it's a good idea to sit back and size up the past club year. What went over big? What went *pffft?* Did the club gain or lose members? What kind of luck did you have with judges? And does the summer hiatus cause a fading of interest in the club?

Taking up this last matter first, I have always thought it was a mistake to let a whole summer go by without some kind of gathering of the clan. Wouldn't it be a good idea to plan a sort of field trip plus holiday during the summer? It might be going to the circus or some local festivity as a group, with everyone toting cameras.

One club has a year-long project brewing on "Our Town." If every club member comes up with only a couple of really good shots showing local characters, local celebrations, and everyday doings, what a show it would make. And it would be too bad to hang this show where only members could see it.

A good spot for such a show would be the local bank. Banks have a lot of bare walls, no competition from merchandise displays, and they like to attract people into the bank.

Now how about last season's programs? Everybody satisfied? How did you make out with the competitions on assigned subjects? Was the assigned subject stimulating, or was it dull and vague, such as "Rain," "Landscapes," "Flowers"? It is better to assign an idea, such as Joy, Mishap, High Speed, Letdown, rather than a more literal category.

It is hardly necessary for me to ask you whether all your judges were warmly admired by the club last season. A few lemons you always get, but the choice of judges is very important. If your club gets a reputation for selecting bad judges, the number of entrants in contests might fall off. I have here one club bulletin which mentions an inter-club show in which the judging was "the worst example of picture evaluation in the eleven-year history of the exhibition. In fact, it was so poor that the exhibit chairman had to publish an apology in the catalog—so enough exhibitors would enter slides in next year's show." It should happen to more judges, I sometimes think. Yet on the whole contest judges open the eyes of shutterbugs oversold on their own artistry.

Now, for a few random remarks. A fan from Denver, Colo., asks if the Pictorial Photographers of America are still in existence in New York, and where do they meet. Going strong, at 115 E. 40 St.

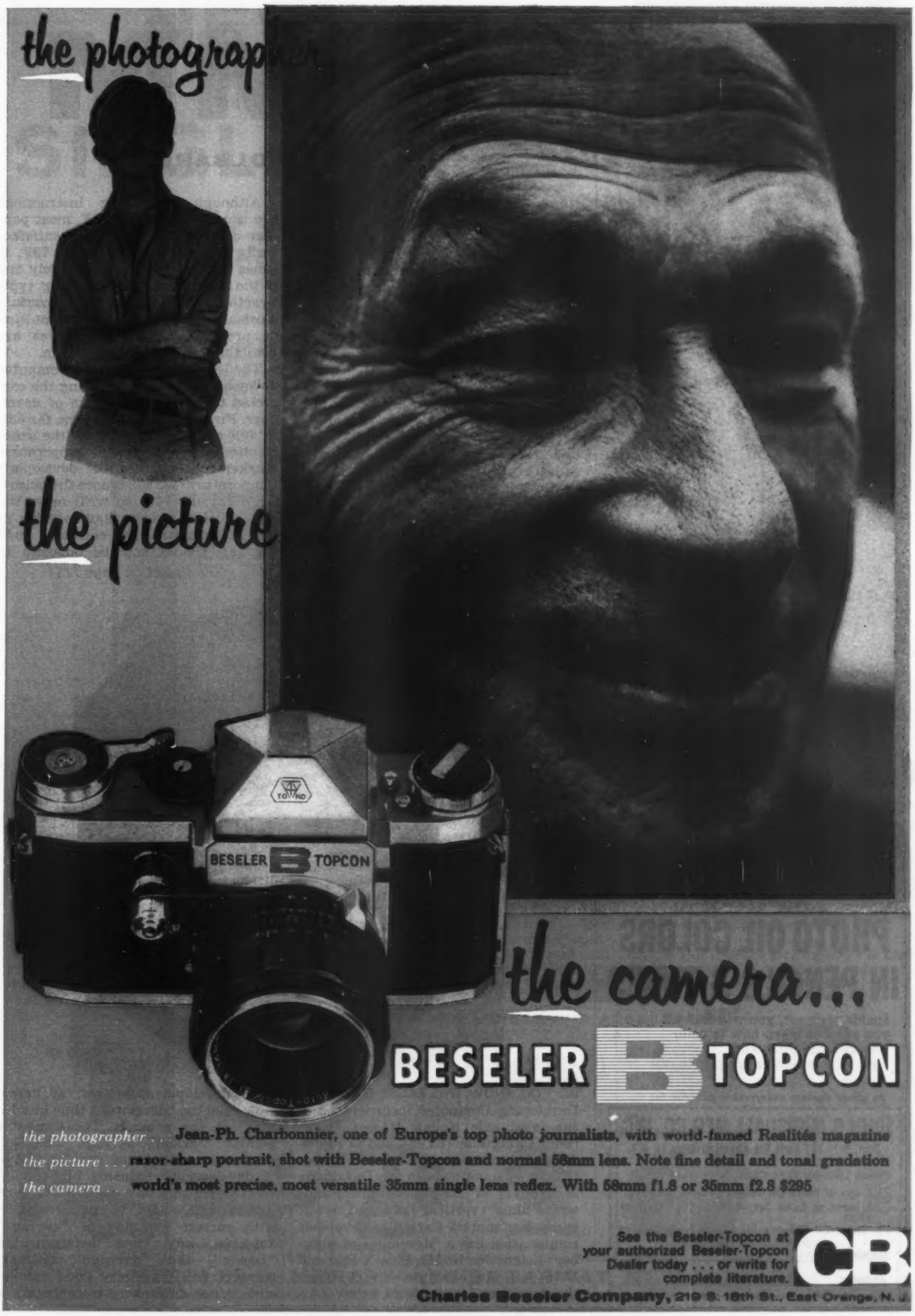
C. Couture, P. O. Box 478, Plessisville, P. Q., Canada, wants French-Canadian amateurs to know that: "We have just completed the organization of our camera club, to be known as Les Photographes Amateurs des Bois-Francs, Enrg."

In order to buy new equipment some clubs take up a collection at each meeting. One of them is buying a tape recorder to record comments on work sent in by associate members in other cities. I wish more clubs would get a fund for a mike. One reason judges are so ornery is because they strain their larynxes trying to bellow above the conversational buzz, chairs screeching on the bare floor and other noise.

Bulletins vary in quality

As I browse through dozens of club bulletins I marvel at the hours of careful detail work they represent, all a labor of love. Yes, the quality varies. Some are a dry report, a record of contest points. Others give friendly information on new members, print membership lists with addresses and phone numbers so members can have shooting expeditions at short notice in small groups, and report such novel ideas as a "This Is Your Life" program based on the photographic exploits of some older member.

One thing they do in some bulletins which seems odd. They don't give the name, full address and meeting place at the head of each bulletin. Often I fish an envelope up from the waste basket and study the post mark to learn in what state the Jonesberg club is located. Yes, the members know what state they live in, but the bulletin is also mailed to distant readers such as me. The bulletins are crammed with good program ideas, and later I'll tell you about them.—THE END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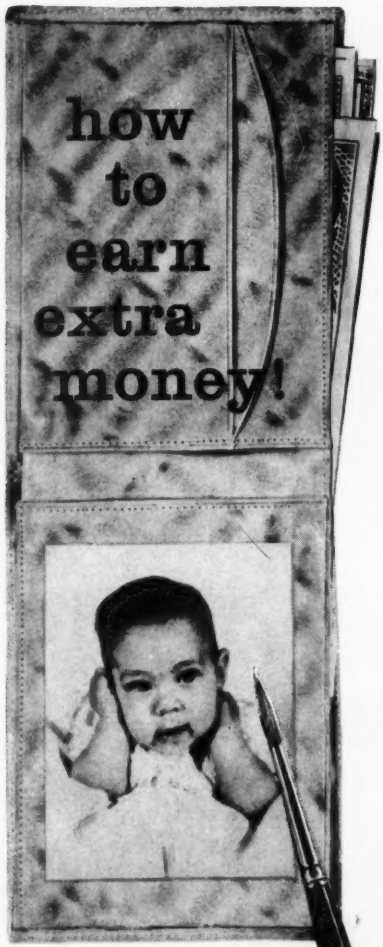

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35MM

by JOHN WOLBARST

Heat waves and water shortages are on the way. How to lick some film processing and washing problems. Two new Ethol developers.

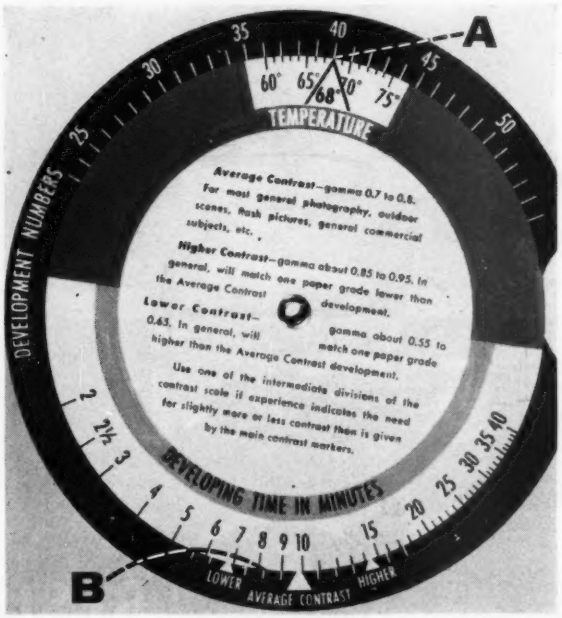
For best results in 35mm film processing, the temperatures of all solutions should be as close together as possible—certainly the spread should be no more than 5° in each direction and even less is desirable.

To achieve and keep this standard, every other step in your film processing must be geared to the temperature of your water supply. This is particularly important in hot weather. In MODERN's darkroom, for example, the "cold" water is mostly lukewarm in summer. Obviously, when the water supply is up around 75F there's little point in trying to process at 68F.

Although developing instructions are usually for 68F or 70F, most popular developers can be used satisfactorily at temperatures up to 75F, if times are shortened appropriately and if the fixer is of the hardening type. Practically all rapid fixers contain hardeners which toughen the emulsion or prepared hardener additives are available for fixers lacking them.

The Kodak Developing Computer (*shown*) is useful for figuring the corrected time with any make of developer. First set the known time for 68F or 70F opposite B, and note the exact location of the 68F or 70F temperature marker A. Now take the developer's temperature (we can ignore the pulse). Let's say it's 74F, so we'll move the 74F mark to the previous location of the 68F marker. The corrected time for 74F should now be opposite B.

(Continued on page 114)



DO YOU KNOW THIS FACE? It's on the Developing Computer incorporated in the invaluable Kodak Master Darkroom Dataguide ($2.95) and is reproduced by courtesy of Eastman Kodak Co. On a facing page in the Dataguide is a chart of all Kodak black-and-white films (vertical list) and developers (horizontal). Each film/developer combination has a "development number" listed. For Kodak Plus-X Pan and D-76, 1:1, for example, it's 40. Turn the developer temperature arrow (A) to the development number (40, here). Now read the "developing time in minutes" at the point B. The computer pointer marked "average contrast" represents a somewhat greater degree of development (causing higher contrast) than that now specified in most Kodak instruction sheets. Actually, with correct exposure of "average" subjects, any time between the "Lower" and "average contrast" pointers will give very good results, with minor differences in contrast.

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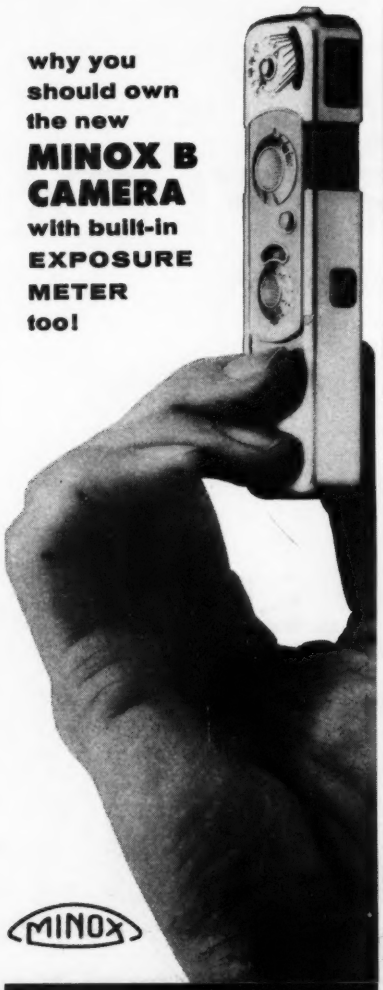

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by **ANDREAS FEININGER**
Staff Photographer for *Life*

Pay attention to the fine points of large film processing if you want the finest prints possible.

Normal developer temperature ranges from 68F to 70F. A deviation of just three degrees Fahrenheit is sufficient to increase or decrease negative contrast considerably (the warmer the developer, the more the contrast). In fact, I advise controlling the temperature of all solutions—right down to the wash water. Any change of temperature will cause grain on the negative to clump together and become larger.

Whether a large negative appears clean or spotty and streaky depends to a large extent upon how it was agitated during development. Too little agitation, or none at all, invariably causes unevenness of tone and over-all streakiness. Too frequent agitation increases the rate of development and results in overdeveloped and overcontrasty negatives.

Rhythmic up-and-down agitation or frequent up-and-down jiggling of the hangers forces the developer at excessive pressure through the perforations of the hanger channels and may produce dark streaks across the negative. Excessively forceful agitation may produce turbulences around the hanger channels and cause marginal density increases in the negative.

Proper agitation

For correct development of sheet film negatives observe the following suggestions: Don't overcrowd the developing tank and leave a minimum space of a half-inch between the hangers. Use a developing hanger rack so that you can handle all the hangers as a unit. Place the tank so that the hangers are parallel with the edge of the developing sink. Start the timer and lower your hangers quickly but smoothly into the developer.

Immediately after immersion lift the entire hanger unit about one inch and rap the cross bars of the hangers

(Continued on page 50)

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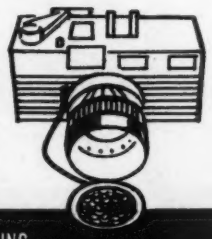

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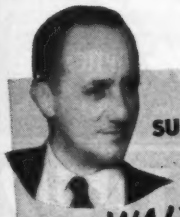

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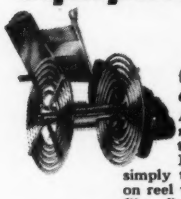

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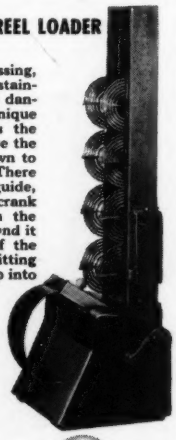
for 35mm, 127, 120 and 620 film.

Another darkroom step made easier. Perfect for those small processing jobs. Insert film into guide, then simply turn handle to wind film on reel without fumbling, kinking film, finger marks, etc. All parts are non-corrosive stainless steel. Kindermann film loaders and reels are hand operated, small, inexpensive. Individual reels and loaders list for **$4.95** each. Combination reel and loader lists for **$8.95.**

MULTIPLE AUTOMATIC REEL LOADER
for 35mm and 120 film.



A must for quantity processing, the unit loads film onto stainless steel reels without the danger of finger marks. A unique open front housing stacks the reels to be loaded one above the other. Each reel moves down to the bottom of the housing. There the film is fed through a guide, into the small reel slot. A crank simply winds the film on the reel. When reel is fully wound it automatically drops out of the back of the housing, permitting the next empty reel to drop into place for easy loading. This automatic operation makes difficult jobs easy to manage.

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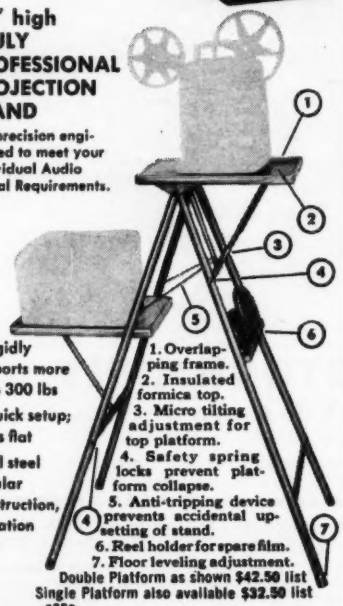

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THE LARGE CAMERA

(Continued from page 46)

smartly two or three times against the top edge of the tank. This rids the films of air bubbles clinging to the emulsion. Leave the hangers undisturbed for about one minute. Then, lift the hangers completely out of the tank and tilt them almost 90° to the right, letting the developer drain off the films into the tank.

Lower the hangers quickly into the developer and immediately lift them once more from the solution, tilting them this time almost 90° to the left. Reimmerse the films and allow them to develop undisturbed for about one minute. Repeat this cycle of agitating, which should be performed as quickly and smoothly as possible (taking not more than 5 to 7 sec.) at one-minute intervals for the entire duration of the development. The time of development, of course, depends upon the type and temperature of the developer, the type of negative material and the desired contrast of the negative. For accurate data, consult the manufacturer's instructions that accompany developer and film.

Proper drying of negatives

Even perfectly developed negatives can be ruined at the last moment through faulty drying. Here are pitfalls to avoid when drying negatives: Dirt and scum adhering to the emulsion, water drops left carelessly to dry on the film and unevenness in the rate of drying. To avoid these dangers, proceed as follows:

Place the thoroughly washed negatives (still in their hangers) in a tank filled with water. Lifting the hangers one by one, gently wipe each film from both sides with a dripping-wet tuft of absorbent cotton to remove all possible traces of developer sediment and scum. Next, rinse the negatives (still in their hangers) briefly under running water, then immerse them for about 30 sec. in a diluted solution of a wetting agent such as Kodak Photo-Flo. Finally take each negative from its hanger, fasten a stainless steel clip to one corner and hang it up to dry.

The treatment in the Photo-Flo solution should prevent the formation of drops on the drying negatives. To be on the safe side inspect the drying films after a few minutes and if necessary remove whatever droplets that may have formed by very gently wiping each hanging negative simultaneously from both sides with two moist viscose sponges.—THE END

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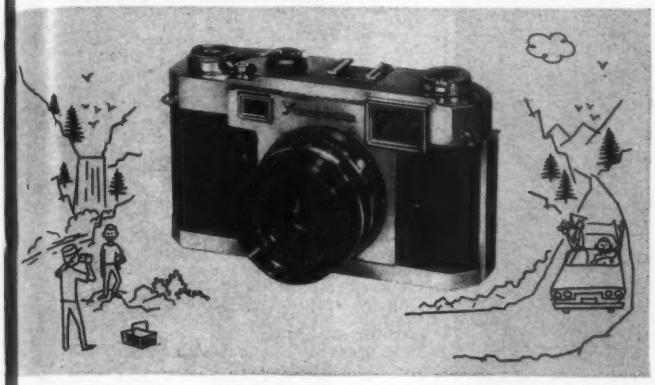
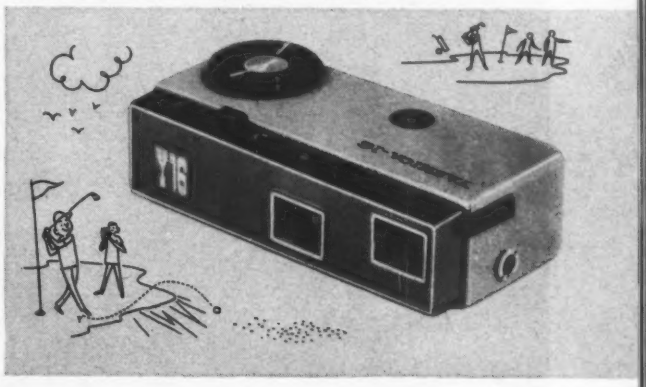
Watch for new Yashica with f/2.8 lens; Shutter Speeds: 1 sec. to 1/500th; automatic parallax compensation, $59.95. Also, Yashica 35YF, advanced '35' with focal plane shutter, interchangeable lenses.



YASHICA 16 Smart, new subminiature! Compact, trim – handsomely styled – attractive two-tone color finishes – exclusive easy-load film clip. Sharp, clear enlargements in color and black-and-white, and breathtaking color slides – 24 per load. Has f/3.5 lens; flash shutter to 1/200th; auto '0' reset counter; tripod socket; fast-wind film transport and leather case. $34.95.

Watch for new Yashica 16 100-watt Slide Projector $29.95. Also, complete Yashica 16 system, including Bulk-Film Loader.



now, YASHICA has just the right camera for everyone

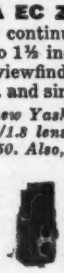
Yashica has introduced a new line, a full line of camera values for you to choose from. Whether you favor movies or stills; color slides or prints – a '35', a reflex or a subminiature – there's a Yashica exactly right for your needs, at a price you'll want to pay. Here are just a few, now or soon available at your photo dealer.

YASHICA EC ZOOM-8 Versatile movie-8 camera with f/2.8 zoom lens! Gives continuously variable focal lengths from normal to telephoto (½ to 1½ inches). Permits zoom effects while shooting. Lens is coupled to viewfinder. Has easy, drop-in loading: speeds from 8 to 48 frames/sec. and single frame. Supplied with trigger pistol-grip. $99.50

Watch for new Yashica E3 semi-automatic 3-lens electric-eye 8mm camera with three f/1.8 lenses; fade, wind-back features for lap dissolves, built-in filters, $129.50. Also, new Yashica Movie Action Editor, $44.95.

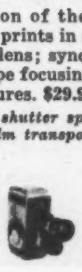
YASHICA 44A A new, popular priced version of the famous Yashica 44. Delivers 12 super-size color slides, and prints in color and black-and-white from a roll of 127 film. Has f/3.5 lens; synchro-flash shutter from 1/25th to 1/300th plus 'B'; fresnel-type focusing screen; magnifier; sportsfinder and other fine-camera features. $29.95.

Also see the remarkable Yashica 44 with f/3.5 lenses; shutter speeds from 1 second to 1/500th; synchro-flash and single-stroke film transport, $59.95. Also, new 2¼-sq. reflex cameras.



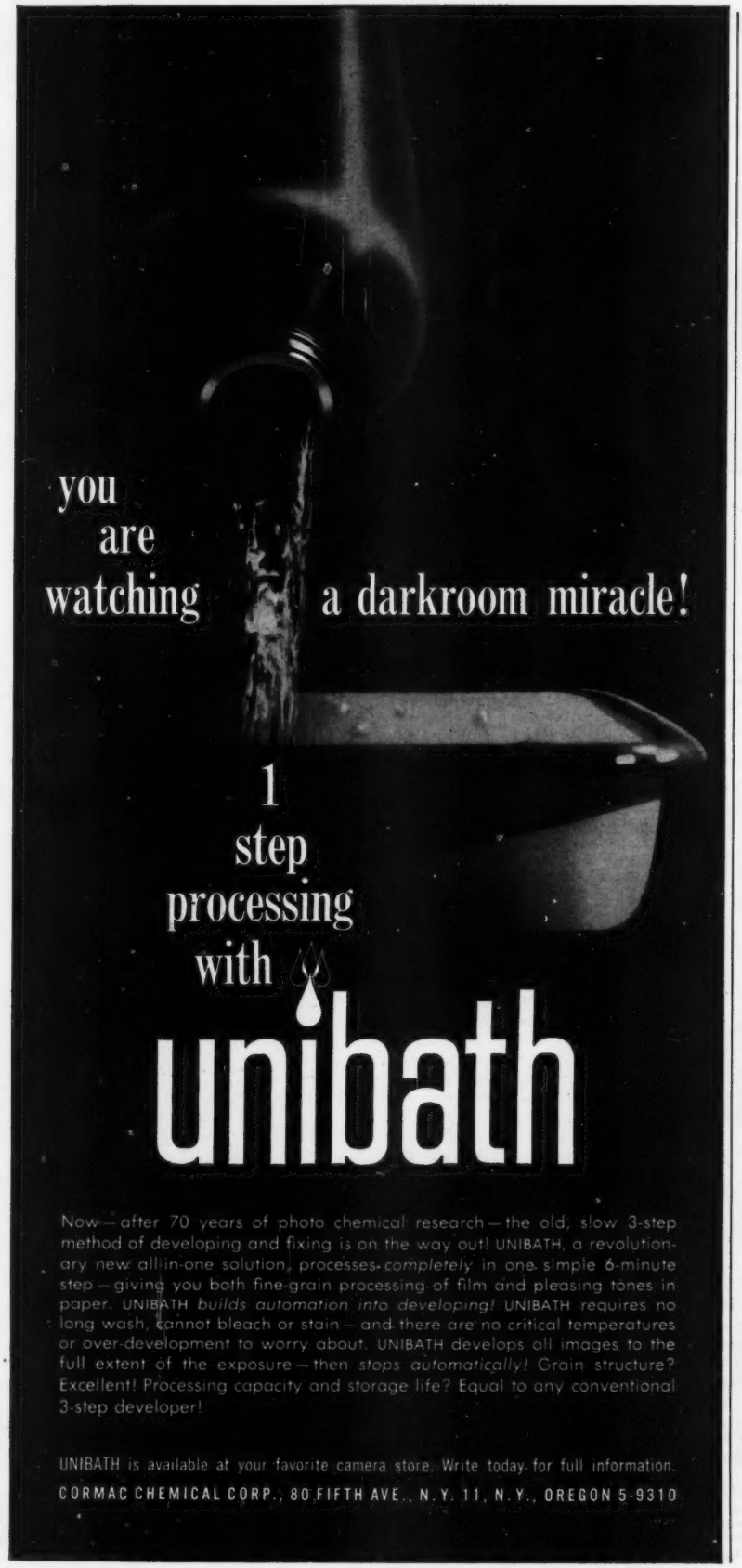
Twin-lens reflex enthusiasts! See the camera that made Yashica famous for value: the fully-automatic Yashica-Mat with f/3.5 lens; single-stroke film crank; flash-synch shutter; 1 sec. to 1/500th; self-timer; and other fine features – amazingly priced at $75.50.

. . . and for Candid Home Movies! See the exciting Yashica Turret-8 with f/1.4 lenses for all-weather filming, and indoors without blinding lights. Has 2-lens turret and zoom finder. $119.90 with normal and tele f/1.4 lenses; with normal f/1.4 lens only, $79.95.



Picture time is here. Get your share of the fun with a Yashica. See your photo dealer today – or write:

YASHICA INC., 234 FIFTH AVENUE, NEW YORK 1, N. Y.



NEW PRODUCTS

(Continued from page 33)

An Automatic Dodger From Omega

Identical dodging for quantity printing is claimed for the Omega Automatic Dodger. It manipulates electrically a platen which bears cutouts or marks which soften the light. The motorized moving platen carries individually pre-shaped masks for burning-in. For holding back, removable crayon maskings are created on the platen. The platen also revolves to blend effects smoothly. The price of the Omega Automatic Dodger is $175. Write:
SIMMON BROS., INC.
30-28 STARR AVE., LONG ISLAND CITY, N. Y.

Isco's "Super" Wide-Angle Lens

The 8-element 24mm Westrogon f/4 fits Exakta 35mm cameras and gives a field of 82°. It stops down to f/22, focuses to 1.7 ft., and is fully automatic. It also may be operated manually, and has a depth of field scale. Its mount is ebony with chrome trim; the lettering is in white. Price of the Isco 24mm Westrogon, $149.50. Write:
EXAKTA CAMERA CO.
705 BRONX RIVER RD., BRONXVILLE, N. Y.

New Realist Hand Viewer

The Realorama viewer for 2 x 2 slides allows viewing with both eyes. Available light passes through the transparency and a mirror reflects the image to the eyes. The unit weighs 4 oz., is 5¼ in. wide, 5¾ in. deep, and 3¾ in. high, and is made of shatter-proof plastic in two-tone gray and aqua. Price of the Realorama, $5.95. Write:
REALIST, INC.
2051 N. 19 ST., MILWAUKEE 5, WISC.

Primos Color Attachments

Primos enlargers may be used for making color enlargements by means of color drawers for the enlargers which have provision for them, and with a combined attachment and drawer for others. One set of 2⅞ in. sq. filters fits all drawers. The Primos filter drawer attachment costs $29 and the filter drawer costs $15.90. Write:
KARL HEITZ, INC.
480 LEXINGTON AVE., NEW YORK 17, N. Y.

Screw-In Meter

You can fit the Votar exposure meter onto your 8mm movie camera lens. It is made to fit all turret 8mm D-mount cameras. The meter is calibrated in exposure indexes from 6 to 200, and in diaphragm openings from f/1 to f/32. It has a sunshade and a protecting screw-on cap. Price of the Votar screw-in type exposure meter, $10.95. Write:
VOSS PHOTO CORP.
601 W. 156 ST., NEW YORK 32, N. Y.

New Ricoh Makes Major Price Break-through!

WESTON MASTER III:

World-famous for its sensitivity . . . its exclusive features. Stable Photronic photo-cell. Automatic scale-change for low light—accurately readable down to 1/10 candle per s.f.—and usable for available light without booster cell. Ruggedized movement shrugs off punishment. Exclusive exposure dial gives full control of color and densities.

No doubt about THESE METERS!

The highest praise you can give an exposure meter is to say it's absolutely *trustworthy*. And that's the reputation Weston Meters have among the experts! With a Weston at hand, you'll never miss the mark because of wear in the mechanism or drift in the photo-cell. Your Weston will take plenty of abuse—and still stay on the beam year after year. You'll get more precise low-light readings than you ever thought possible. You'll carry no troublesome accessories . . . do no time-wasting calculations. See the Westons at your dealers today.

WESTON R

The easiest-to-use quality meter built. Every feature designed for fast-action accuracy—for universal use—in the smallest, most convenient package possible. Traditional Weston precision at low cost. No fumbling. Simply "set" film speed and desired shutter speed . . . then read directly in "f" settings.

WESTON

exposure meters

the meters most photographers use

THE WELL TRAVELED CAMERA

by the editors

The Madelaine Islands: Coastal Canada at its best. Pack everything you need right in your car!

Halfway out in the Gulf of St. Lawrence, with a rough sea chopping east to Michelon and north to Newfoundland, is a chain of islands: The Madelains. Remote, little known, rugged—and beautiful—the Madelaines (or Magdalens as they are sometimes spelt) are a photographer's cornucopia of landscape, seascape and human interest picture material. Indigenous human interest, too, because tourists, particularly of American ilk, are seldom seen. This is due, perhaps, to the fact that the Madelaines have had little publicity. They haven't caught on yet; nobody knows. And travelers to eastern Canada, racing around the headlands of Cape Breton and the Gaspe, seldom get a chance to turn their eyes out to sea. (Even some Canadians are dubious about the existence of the Madelaines. Indeed, upon inquiry, one Provincial Tourist Office insisted that these islands were French, not Canadian, and *surely* not part of Quebec at all!)

But of Quebec they are, and there, in a pristine state, to be photographed! Since you can take your car to the Madelaines, don't stint on equipment. Take any and everything you think you might want or need. At least two cameras, one for color, one for black-and-white, are advisable. If you're using 35mm's with interchangeable lenses, include a wide-angle lens for those wide, wide vistas; a medium telephoto for portraits. The islanders are endowed with peculiarly strong faces, you'll want to photograph them. But if your French isn't up to snuff, they may understandably treat you with some reserve—at first. A tele may help you "move in" to your subject. And even if you can speak a little French, don't be embarrassed to stumble along. They will like your effort.

Film? It's hard to get, and expensive (anything shipped in by boat costs more). Take it with you, and take a lot. For outdoor shooting, you'll doubtless prefer color. The colors there are both subtle and rich: the fields greened by their baths of fog; sand and cliffs, brick-red.

But for intimate shooting, the children and families, I'd recommend black-and-white, as well as color. At least this was my experience. If you make friends, if you are invited to homes in the evening, or asked to join an impromptu square dance or wedding festivity, you'll need very fast film. I used Tri-X, rated at 400, when I went. Now I would take Isopan Record and rate it at 1600.

Outdoors, choice of black-and-white should be among the slower films. Light, even with fog, is bright, and ocean makes it even more intense. Giving more contrast than fast films, the "slower" black-and-whites will snap up foggy day scenes.

As in any coastal area, it's mandatory to protect all your equipment against salt, sand and just plain daily dampness. Especially in this case, and especially if you take your car over on the boat, instead of flying in. The boat that takes you there, some 150 miles out into the Gulf, is an old courtly steam wagon that departs on an informal schedule from Pictou, Nova Scotia, and from Prince Edward Island. Your car is, at a nominal fee, hoisted aboard and lashed to the deck for the overnight trip. Thus it's wise to take equipment with you into your cabin. Salt and night dampness, particularly if there's weather, can penetrate even into an automobile's trunk.

If you're a beachcomber, and who isn't to some extent, keep cameras in their cases. Sand, again, and salt spray. The same is true if you get the chance to go out with the fishermen. Their boats are dories, and although seaworthy, offer little protection against spray. A skylight filter over the lens will be an additional safeguard, and carrying your meter in a small plastic bag is not a bad idea.

What to do with exposed film

Shall I keep it, or send it back in the mail? Usually the tourist to such a place as the Madelaines will stay about a week, perhaps two at the most. There's no hot weather problem, and mails are not as swift as they are here at home. So don't send film back.

For efficient clearance at the border, returning through U.S. Customs, you should show your Customs document #4455 (see "the Well Traveled Camera," May, 1959), that lists the equipment you took into Canada.

And a final word: if you don't have a Polaroid (I wish I'd taken one), send a print or two back to the people you met and enjoyed.—D. J.

zenza the all-new fully automatic BRONICA

At first blush, the new Bronica resembles any other reflex of its type, but that's where the similarity ends. The new Bronica offers automatic features that distinguish it from any other 2¼-square reflex. With the Bronica, for example, you never lose sight of your subject. The image remains bright and clear at all times, except at the instant of exposure. Here's how:

THE INSTANT RETURN AUTOMATIC MIRROR instantly springs back to viewing position after the exposure. It does not flip up for exposure; it moves down, allowing more front clearance. The result is that the Bronica can be equipped with a normal 75mm lens, and is the only 2¼-square reflex that can be used with a 50mm wide angle.

THE INSTANT RE-OPEN AUTOMATIC DIAPHRAGM after closing down automatically for the exposure, instantly reopens to full aperture, so that the next picture can be focused and viewed without further adjustment. It is available with the 50mm, 75mm and 135mm lenses.

THE DEPTH-OF-FIELD PREVIEW BUTTON stops the lens down to 'taking' aperture for observing depth-of-field. Release the button, and the diaphragm springs open again.

THE REMOVABLE 'FILMINDER' BACK permits you to switch films in the middle of a roll. Before the back can be removed, the darkslide must be inserted to protect the film. This slide cannot be removed while the back is off the camera. And when on the camera, no exposure can be made until the slide is completely withdrawn. When a back is attached to the camera, no attention need be paid as to whether the film or the shutter had been previously wound. Turning the transport knob will perform only the required function.

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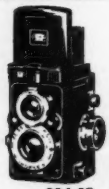

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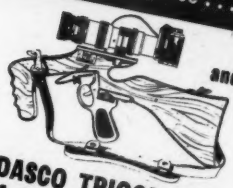

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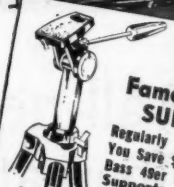

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Supports 8mm movie cameras and still cameras to 2¼x2¼ size.
Adjustable camera screw; aluminum anodized legs; jam-free construction; extra 90° tilt on panhead. Allows vertical pictures to be made with 35mm cameras. Allows lock panhead handle. 60" open and 18" closed. 14" elevator rise. Weighs under 3 lbs.
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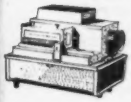

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GRUNDIG Model TK8
With 3-Large Speakers
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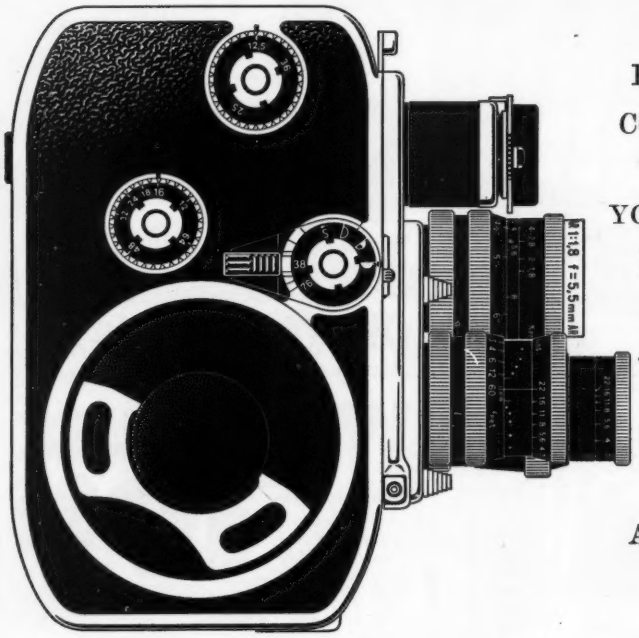


NEW BOLEX D-8L COMPUMATIC WON'T LET YOU MAKE AN EXPOSURE MISTAKE ...GIVES TRUER COLOR THAN ANY OTHER CAMERA MADE

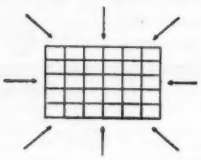
New 3-lens model of world's only perfect

"ELECTRIC EYE" MOVIE CAMERA

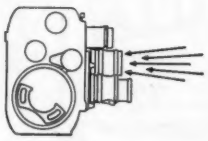
With the new D-8L Compumatic you can choose instantly between normal, telephoto, or wide angle shots—and still get perfect exposures every time.

The Bolex Compumatic is the world's only electric eye movie camera that measures light *through* the lens for the exact field the lens covers. This means perfect exposures for whatever lens is in shooting position. Only the Compumatic can do it.

New effects, too. The D-8L Compumatic gives perfect exposures at all camera speeds for slow motion or speed-ups, also for all color and black and white film from 10 to 80 A.S.A. Assures perfect extreme close-ups—impossible with any other electric eye camera.



Most "eye" cameras are set for one lens. Their "eye" does not work through the lens at all. They measure only general light in front of you. Any bright off-scene light can fool them into over or underexposing your movies.

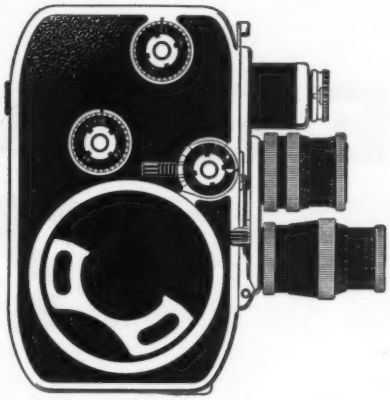


But the Compumatic measures only the light that your lens sees and your film takes. Result: absolutely perfect exposures—for any lens you use. It's easy. Just set dial for lens you are using . . . then line up two needles and shoot.

Incorporating an exclusive variable shutter for fades, the new 3-lens Compumatic is Hollywood-equipped with every extra for professional effects! 7 different speeds . . . zoom viewfinder for previewing scenes with different lenses . . . settings for single frame shots or remote control running . . . every feature you'll want for trick shots, ready any time you want to use them.

As little as $6.00 a month! The D-8L Compumatic with three-lens turret is priced from only $164.50 with Yvar 13mm F/1.9 f.f. lens; lenses and viewfinder attachment shown are optional at extra cost. Other models featuring the Compumatic system from single lens-single speed to full Hollywood-equipped versions range from $89.50 to $149.50. Write now for literature and name of nearest dealer.

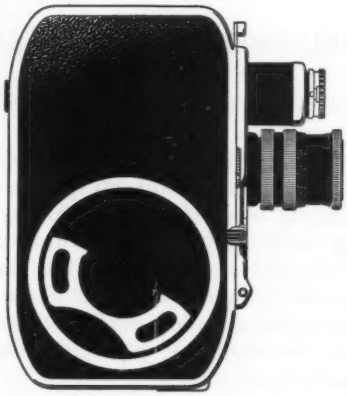
All prices include F.E.T. where applicable.



The Hollywood-Equipped

B-8L Compumatic

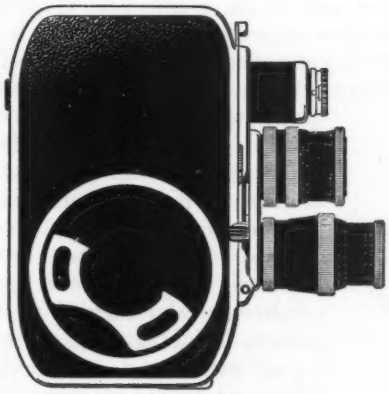
Fabulous features—from 7 different governor-controlled speeds to variable shutter for Hollywood fades. Includes famous zoom viewfinder to preview scenes with different lenses. Perfect exposures for all speeds, all lenses, and all 8mm films from 10 to 80 A.S.A. For Hollywood effects, no other electric eye camera compares with this. From $149.50 with Yvar 13mm F/1.9 f.f. lens. Lenses shown optional at extra cost.



The New

C-8SL Compumatic

The last word in simplicity. A look through the viewfinder tells when exposure is perfect. Preset speed and prefocused lens make camera ready to use instantly, assure beautiful movies every time. (Complete D-mount lens interchangeability permits wide angle and telephoto shots for Hollywood trick effects.) With Lytar 12.5mm F/2.5 f.f. lens, only $89.50. Lens shown optional at extra cost.



The New

B-8SL Compumatic

Twin-lens turret for instant switchover from normal to telephoto close-ups or wide angle shots. All the ease and ready-to-shoot features of the C-8SL above plus second-lens convenience. Preset lens and speed for simplicity. D-mount lens interchangeability. With Lytar 13mm F/1.9 f.f. lens, only $119.50. Lenses shown optional at extra cost.

All prices include Federal Excise Tax where applicable.

New "Pennies-A-Day" Pay Plan. No need to touch your savings or strain your budget to own a Bolex Compumatic. New "Pennies-A-Day" Plan makes this miracle camera yours for as low as $6.00 a month. Ask your dealer about it today.

BOLEX

PAILLARD INCORPORATED, 100 SIXTH AVENUE, NEW YORK 13, N. Y.

WHAT'S AHEAD IN METERS?

HAS THE PHOTOELECTRIC EXPOSURE METER FINALLY REACHED THE END OF ITS ROAD? NEW SUPERFAST FILMS NEED MORE SENSITIVE METERS. LLOYD VARDEN TELLS YOU WHAT WILL PROBABLY HAPPEN.

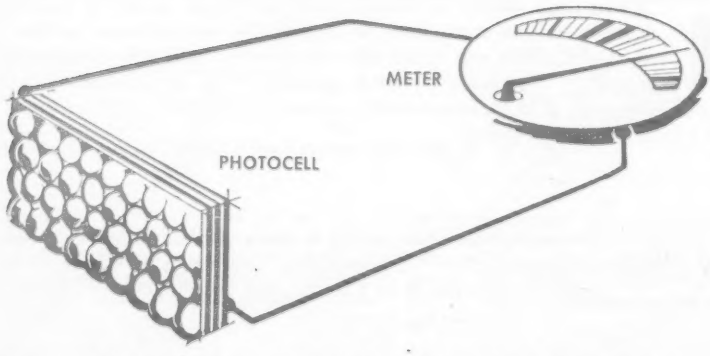
EXPOSURE METER MANUFACTURERS through the years have been plagued constantly by unexpected increases in film speed. The original Weston photoelectric exposure meter provided for film speeds up to 48 on the Weston speed scale. (ASA Exposure Indexes were yet to come.) But not many years later film speeds jumped to Weston 100 or more.

It was relatively simple to redesign the meter scales to provide for higher film speeds, but each time a new upper limit was adopted, film manufacturers came along with products whose speeds exceeded the new limit. Today some exposure meter scales include exposure indexes up to 5,000 or more, and one goes as high as 20,000.

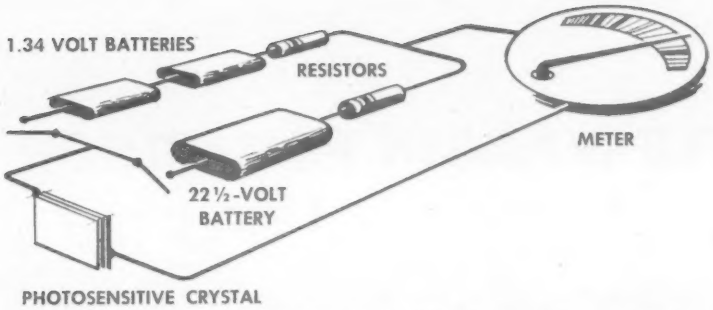
Merely expanding the scale of exposure indexes on a meter does not meet the latest problem facing the meter manufacturers. Film speeds are now approaching the level where photography is possible under such dimly illuminated conditions that exposure meters cannot respond. Their sensitivity is simply not great enough to measure the low light levels that are adequate for exposing high-speed negative materials, especially when fast lenses are used.

It now appears evident that an entirely different type of light-responsive system will have to be adopted by exposure meter manufacturers if meters are to keep pace with film speed advances. Just what principles will be used to solve the problem is not known, because the exposure meter makers are not talking. There are several methods of attack, however, one of which—the most likely one—will be discussed later.

All of the commonly used photoelectric exposure meters are based upon the photovoltaic (barrier-layer) cell, which generates a weak electrical current under the action of light. Such a cell can be made in more than one way, but the most practical one consists of crystalline selenium deposited on an iron support, with an electrical conductive metal coating over the selenium surface (Figure 1.). The metal coating on the selenium is often silver, and it is sufficiently thin (about 0.0004



1. HERE'S THE METER YOU'RE USING NOW: Light on selenium covered photocell produces current. By measuring it you find proper exposure. Varden says this technique may have reached zenith.



2. TO ACHIEVE HIGHER SENSITIVITY: Elwood Foto-Meter uses high voltage battery for low light, low voltage for bright. Such meters can have potential of 100 times more sensitivity than photoelectric. Disadvantage—more bulk, higher price.

in.) to be highly transparent. If a microammeter is connected across the cell it will register the current generated when light falls upon the selenium surface.

A selenium photovoltaic cell requires no external power supply, i.e., it is a self-generating current device. It is not a very efficient energy converter, however, and throughout its long history efforts to increase its sensitivity by substantial amounts have not been successful.

The photovoltaic properties of selenium were discovered by W. G. Adams and R. E. Day in 1876. In 1883, C. E. Fritts in New York proposed certain possible applications of selenium cells, but it was not until 1930-31 that these cells came into actual practical use. In 1930, B. Lang and W. Eitel published a paper on specialized scientific application for selenium cells, and in 1931, L. Bergmann described a means for increasing the sensitivity of selenium layers by incorporating small additions of thorium, zirconium or cerium. These events sparked the introduction of the photoelectric exposure meter in 1932.

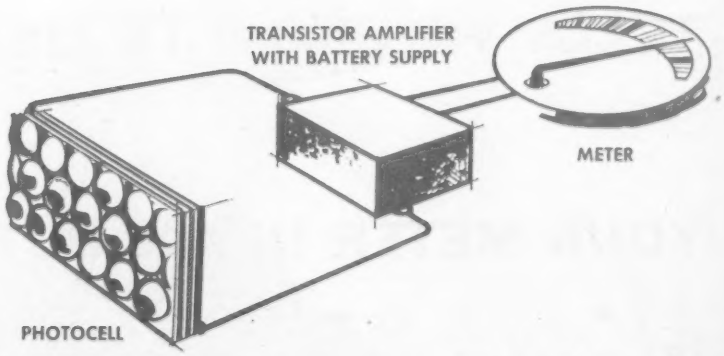
Since 1932 a tremendous amount of research has been undertaken in the hope of discovering ways for increasing the electrical current output of selenium barrier-layer photoelectric cells. But the improvements have been slow in coming and rather disappointing. After 27 years of effort, scientists have been able to increase the current output of the selenium cell used in the exposure meter from about one microampere per foot-candle of light to only six microamperes per foot-candle. In the same period of time, films have been increased in practical speed by a factor of nearly 100 times.

Because there is little likelihood that selenium cells can be made sufficiently more sensitive to meet future requirements of photography, it seems obvious that a different principle of light detection must be adopted for exposure meters.

In comparatively recent years much progress has been made in developing a wide range of light-responsive materials which function in a completely different way from barrier-layer cells. These materials are called "photoconductors." They do not generate an electrical current when exposed to light or other radiant energy. Rather, their electrical resistance changes upon exposure to light.

Surprisingly, selenium was the first substance observed to have photoconductive properties. This was in 1873, several years before the photovoltaic effect of selenium was discovered. In the meantime (especially during the past 15 years) many photoconductive materials have been found and studied.

Photoconductors require an external power supply for the detection of light energy. Figure 2 shows make-up of Elwood Foto-Meter. A battery connected to a sensitive electrical meter in series with a photoconductor produces no response in the meter, provided the *(Continued on page 122)*

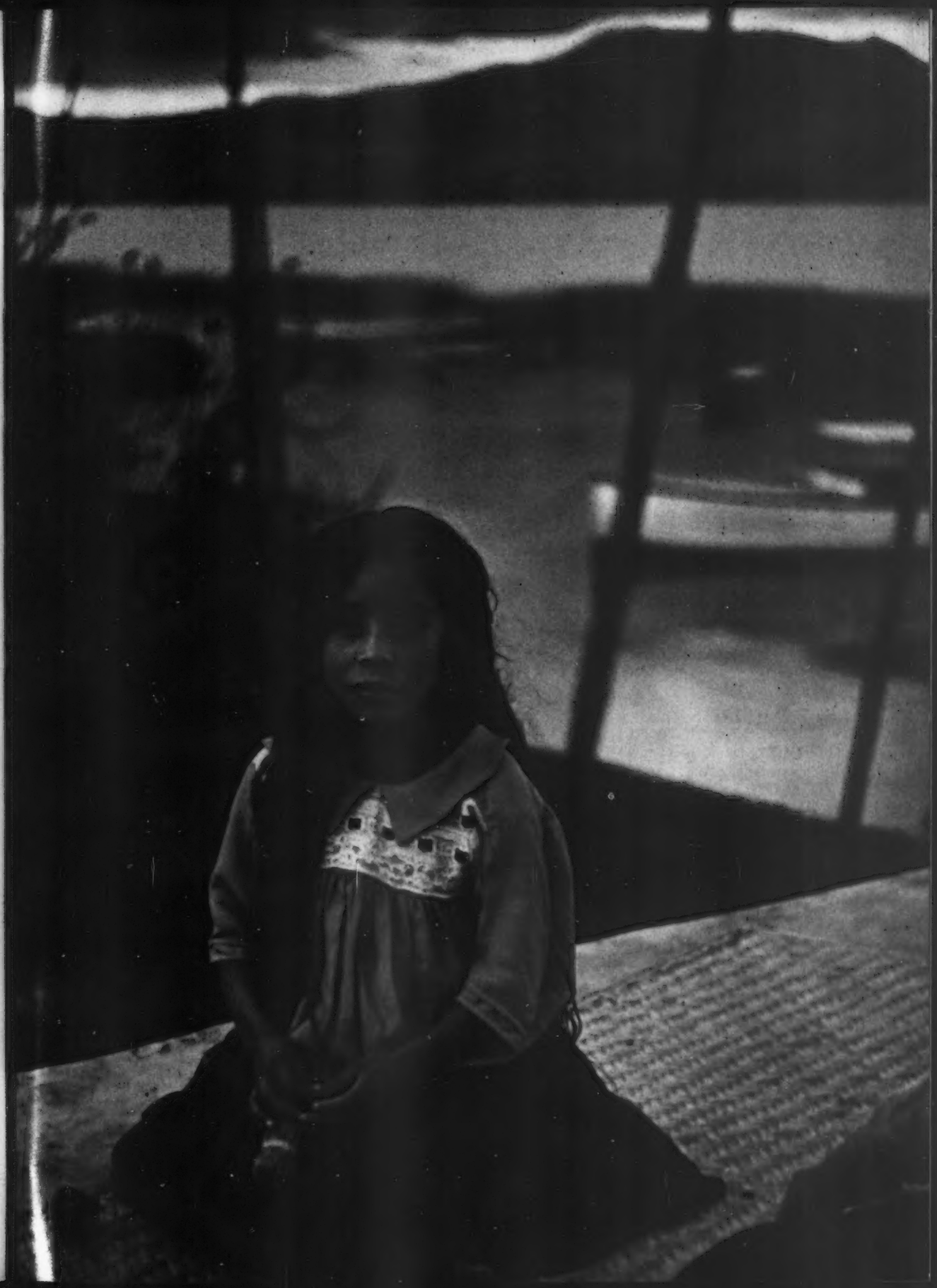


3. TOMORROW'S METER: Transistor circuit, which is relatively small even with tiny battery power source, has 40 times potential sensitivity to present meters. Unfortunately, current output changes with temperature. Newer circuits may lick this problem in future.

THERE'S LITTLE MARGIN FOR ERROR WITH COLOR—EITHER THE EXPOSURE IS RIGHT AND YOU HAVE PERFECTLY EXPOSED FILM...OR IT'S WRONG.

EXPERT LUDWIG FRIEDEL TELLS YOU HOW TO USE YOUR METER IN ALL OUTDOOR LIGHT CONDITIONS.

SOFT LIGHT CAN PRODUCE ACCURATE COLORS: While there is often sufficient light for good exposures after sunset—one can rarely be sure how colors will look. There is a good chance that the resultant transparency will have a definite red cast. I decided to shoot this lovely young girl of Janitzio Island on Lake Patzcuaro, anyway. The light was soft and diffused. I took a close-up meter reading for the girl's face and opened up the lens slightly more than indicated to lighten skin tones. A reading from the camera position would have provided an inflated f-number because of reflection from the water and somewhat lighter sky in the background. I fully expected the Ektachrome transparency to be reddish in hue, but obviously the result was a pleasant surprise. Exposure was 1/60 at f/2.8.



USE LIGHT FROM OVERCAST SKY FOR EVEN COLOR TONES: The overcast sky seems to compress the brightness range of the scene surrounding this rider and his dog. Each plane, from foreground to background, was sharply defined. The stubby vegetation, man on horse and the dog appealed to me. A quick meter reading from camera position provided an f-stop and shutter speed combination that would give sharp images and good depth of field in foreground and background. There was enough light to make shooting at 1/125 at f/7 practical. I made sure to point the meter below the horizon to minimize the effect of the sky. Light came from directly overhead, although the day was definitely overcast—almost dull.

LUDWIG FRIEDEL *(cont.)*

DECIDE WHAT YOU WANT IN THE PICTURE—THEN READ EXPOSURE: Photographing this floral display on a group of boats at a fiesta at Xochimilco posed problems. There was a tremendous brightness range in the flowers, the man's red shirt, the shadow areas, and even the boats themselves. I took several close-up readings of the various elements after deciding what to include in the picture. Reading from a camera position would cover far more than the angle of view of the 50mm lens. I averaged the exposure and found all the important areas fell within the range of the film—Kodachrome. A few minor details were sacrificed—the small, deep shadows in the center of the image, for example. The red shirt of the man, the almost mottled appearance of the boat planking and the flowers reproduced well. I shot the picture with a 50mm Summicron at a setting of 1/60 at f/8.

ACCENT SHADOW DETAIL BY COMPENSATING EXPOSURE: Noon is a time of day when many photographers avoid making pictures because of the harsh, deep shadows caused by direct overhead light. Actually, these shadows can be dramatic enough to lift a shot out of the ordinary. I saw this Indian *(right)* while on the road from Oaxaca to Comitan. The meter reading was taken from camera position. To make sure of some detail in the shadows under his eyes and neck, I opened up the lens about 1/3 f-number for a setting of f/5.6 at 1/100 sec.

MOST OF THE TIME IF YOU CAN SEE YOU CAN MAKE A PHOTOGRAPH: It was growing dark as the sun sank behind the mountains when the fisherman *(below)* on Lake Patzcuaro came into view. He and his butterfly net made a lovely pattern even in the half light. Only a little bit of the dying sun touched his face and shirt—but enough to shoot. I took a light meter reading from my hand, taking care to place my hand in the same relationship to the failing light as the man in the boat. I was lucky enough to be able to use Ektachrome with an exposure of 1/125 at f/5.

HERE'S HOW LUDWIG FRIEDEL DOES IT

CORRECT EXPOSURE for color pictures—either transparency or negative materials—is a matter of discipline. In order to assure brilliance and detail in my own pictures, I feel that it is absolutely necessary to assume that color film has no latitude at all. If I condition my technique to search out the one perfect exposure and not let my mental processes lull me into the security of letting the exposure latitude take care of my sloppiness, I know I will reproduce the scene just as I want it.

Frankly, I am quite suspicious of over and underexposed pictures which the photographers claim are "aesthetic" high key or "dramatic" low key. Often they are mistakes—sloppy ones at that. The right exposure would have produced a far better picture.

But getting the correct exposure isn't complicated. In fact, it's no more difficult to get the right exposure than the wrong one. You will need an exposure meter, a careful technique and experience. Combine these with the theory that there's only one right exposure and you can assure yourself of perfect results.

Also, the quality of light has no bearing on exposure. You can shoot color at almost any time—in bright sunlight, fog, haze, rain; at sunset, sunrise, or even after the sun has gone below the horizon.

The color photographs with this story were made in many kinds of light at various times of the day.

First, film selection helps overcome adverse lighting conditions. The amount of light present in a scene dictates film choice. However, it might be unwise to use a slow film after sunset or a fast one in bright light.

Close-up reading not always possible

The best possible exposure for the overall image is then a matter of using your exposure meter correctly for color. Quite often, photographers concentrate on the main part of the subject, ignoring the other elements in the shot. The result is a picture whose poor exposure for detail detracts from overall quality Most color exposure problems can be solved in a way similar to the one used for the Indian on *top page 66*.

The transparency, made on Kodachrome, was shot at noon in bright sunlight. The sun was almost directly overhead and the hat cast shadows under chin and eyes.

Obviously, the best approach would have been to take a close-up reading. But that would have meant alerting the man to the camera. Instead, I aimed my meter from camera position, making sure that light from the sky didn't enter the baffle. I then opened up about 1/3 f-number for detail in the shadows.

An almost totally different problem is presented by the photograph on *page 63*. The sun had gone below the horizon and the light was soft, diffused and almost multi-directional. The girl's hair was lively and dark and even though I took a close-up reading of the subject, I knew that following the meter completely would mean sacrificing detail. I opened up the lens slightly to lighten skin tones and also balance the reading between the girl's face and the blouse she wore.

As mentioned above, it may sometimes be necessary to take a camera position reading to get any picture. However, when working with normal lenses and shooting a broad area, several varying degrees of light and shadow may have to be taken into account. Also, even though your lens covers a large area, the meter may still read a greater angle of light than actually covered by the shot. Even the sky can affect the exposure. Once I had decided on what to include in the shot on *page 65*, I made several readings directly from the subjects—the young man, the boats, and the flower decorations. The close-up readings also guarded against sky light reaching the baffle. The result: a Kodachrome transparency with good exposure for minor details.

You can shoot in low light

As I have stated earlier, the quality of the light has nothing to do with the actual exposure. It contributes to the mood of a photograph only.

I photographed the man on horseback on *page 64* on a cloudy, almost dull day. Since the exposure was made at noon, light was almost evenly dispersed over the entire scene. However, the sky was considerably brighter than the foreground. I made certain to point the meter below the horizon, covering the area immediately in front of the camera as well as the rider. The shot has good foreground and background detail and the sky is pleasingly reproduced.

Color may even be shot when practically no sunlight seems to reach the scene. Here, you may have to give up some of the details in the background—as in the shot of the man in the boat on *page 66*. The sun was almost gone—only a little light touched the subject. I was some distance from him and had to shoot with a 135mm lens to fill the frame. A meter reading from camera position on the subject would have been useless. I placed my hand at the same angle to the light as the subject and took a reading from it. Since I required a certain amount of depth of field and a fast shutter speed (I was photographing from another boat), I chose to shoot at 1/125 sec. at f/5.

The transparency is a combination of mood and good exposure—one helping the other.

If you use your meter properly, you should have to take no more than one exposure of most subjects. However, with landscapes and some side lit scenes, I often bracket the exposure—one over and one under the meter reading—just to be sure.

And in most instances I rate film normally. With Kodachrome, of course, you cannot do anything else. However, with faster films—Agfa CT18 or Super Anscochrome—I use 1/3-stop less exposure.—THE END

BY EDWARD MEYERS

EXPOSURE DEVELOPMENT CONTROL

FOLLOW THE EXPERTS. . . . EXPOSE FOR SELECTIVE SHADOW DETAIL. DEVELOP FOR THE BRIGHT TONES. GET PERFECT, EASY-TO-PRINT BLACK-AND-WHITE NEGATIVES EVERY TIME.

FOR YEARS expert photographers seeking the finest uniform results from black-and-white have been using special exposure-development systems. They are able to exact perfect control over their medium, from camera exposure to the final print.

Pioneers of modern camera technique such as Alfred Steiglitz and Edward Weston used such controls. If you ever get a chance to look at one of their original prints in a museum—do so. It will give you insight into what a fine photographic print can look like.

Actually, there are no tricks in making such fine quality prints, if at first you make a "perfect" negative. A "perfect," easy to print negative should have a range of tones which will be equal to the full range of detailed tones the printing paper can reproduce. No printing paper can produce all the detail and tonal range found in a wide tonal range negative. Tone reproduction of the printing paper also depends on the surface. A glossy ferrotyped paper will yield the greatest number of tones—glossy dried matte, slightly less, and matte surface even less.

If a negative is exposed properly and not developed properly, it may contain too many or too few detailed tones, and would not print properly on a normal contrast grade printing paper. It is possible to compensate to some extent for the deficiency or excess of contrast by using any of the many contrast grades of paper available, or the right contrast filter with a multiple contrast paper. However, when contrast is compensated for in printing, results are never quite so fine as when a normal printing paper is used with a normal negative.

Standardize your printing methods. You can make a negative which will print on normal or nearly normal contrast paper regardless of the original lighting conditions.

To do this, relate the subject directly to the final print before you shoot. A standard glossy *(Continued on page 116)*

Here's how you find the brightness range: First make reflected light reading from average gray tone such as scarf, right. This reading is actual camera exposure setting. Make two more readings at same shutter speed—one from shadow and one from high tone in which you desire detail. Count number of stops difference (see text). Estimated f-stop range on bright overcast day, right, was 6. Range between detailed wall and black sweater was 4½. Tones such as teeth and area inside mouth cannot be read because they're too small. These areas were estimated to be the top and bottom of the 6 f-stop range. In original print (made on normal contrast paper) they did retain fine detail. Read text to see how you can obtain like results.

f/5.6
f/11
f/3.5

DEVELOP YOUR FILM ACCORDING TO BRIGHTNESS RANGE OF THE SUBJECT.

Photographer Dennis Martin used exposure-development control to photograph Judy Le Witter. Martin made the photos on three different days: a sunny day, bright overcast, and a dull overcast day. Three rolls of Eastman Verichrome Pan 120 were shot on each of the days (using a Rolleiflex). Martin rated his film at E.I. 100 and made his reflected light reading for camera exposure from a Kodak gray card with his Weston Master III meter. He planned to develop in Kodak D-76. He found that 9 minutes was the normal developing time. Using exposure-development control, he developed one other roll at 30 percent less time or 7 minutes, and the other roll at 30 percent more time or 12 minutes. Films were developed in Nikor tanks at 68° F. Agitation was 30 sec. for the first minute and 15 sec. for each remaining minute. One photograph from each roll was printed on a normal contrast grade enlarging paper, Dupont Velour Black T No. 2. (see photos, *right*) His results proved that exposure-development control works (see captions at right).

Bright tones most affected

Photographs at right show that the extreme contrast range of direct sunlight can be controlled by under development. 7 minute development produced normal negative.

To increase brightness range of dull or rainy day, a 12 min. development time produced a normal printing negative.

On bright overcast, normal contrast days—a normal developing time of 9 min. gave a normal printing negative (see photos, *page 69 and right*).

These methods may be altered for your own film-developer combinations. The same rules apply no matter what black-and-white films you use.

If you're shooting scenics and you can't get close enough to make brightness range readings with your reflected light meter, estimate the range and develop accordingly. In this situation, the camera exposure reading may be made with a reflected light meter or incident meter reading. Both should give you the same camera exposure reading. However, if you have an incident meter which may be used with a reflected light grid or valve attachment, you can make reflected light readings with it. Don't try to take reflected light readings with an incident meter without such attachments—it won't work.

Standard run-of-the-mill reflected light meters have an angle of acceptance which is about the same as a normal lens. Therefore, to take brightness range readings of selected areas with these meters, you must get close to the subject (6 to 12 in.). However, with a meter having a limited acceptance angle such as the Elwood Fotometer, you can take readings from most camera positions. See "What's Ahead In Meters," *page 60*, for detailed diagram and more on the Elwood meter.

DULL DAY

OVERDEVELOPMENT

Right. Film was overdeveloped. Result—a print which has a full range of detailed highlights.

NORMAL DEVELOPMENT

Wrong. Although taken on a dull day, film was developed normally. Result—print with flat highlights.

UNDERDEVELOPMENT

Wrong. Although taken on dull day, film was underdeveloped. Result—print with flat highlights.

BRIGHT OVERCAST DAY

Wrong. Although taken on a bright day, film was overdeveloped. Result—washed out print highlights.

Right. Film was developed normally. Result—print which has a full range of detailed highlights.

Wrong. Although taken on bright day, film underdeveloped. Result—print with flat highlights.

SUNNY DAY

Wrong. Although taken on a sunny day, film was overdeveloped. Result—washed out print highlights.

Wrong. Although taken on a sunny day, film was developed normally. Result—washed out highlights.

Right. Film was underdeveloped. Result—print has a full range of detailed highlights.

MODERN'S 1959 DIRECTORY OF

Name	Exposure Index	Shutter Speeds	F/ Stops	Notes	Price
Accura DRA Japan	3-3200	16-1/1000	1.0-32	Reflected, incident attach., Polaroid nos., LVS, booster accessory for popular films included	$9.95 w/case; incident attach., $3.50; booster, $3.50
Alpex Japan	6-6400	8-1/1000	1.0-45	Reflected, incident attach., direct reading, Polaroid nos., LVS, booster accessory	$8.45; booster, $3.50; price w/booster, $11.95
Alpex Movie Meter Japan	6-400	For movies	1.0-45	Reflected, fps 8, 16, 24, 32, 64	$4.95 w/neckstrap
Argus CM2 Japan	2.5-1250	T-1/300	1.9-22	Reflected, couples to shutter of Argus C4, C44, C33 cameras	$19.95; case, $2.95
Argus L3 Matching Pointer West Germany	2.5-1250	120-1/1000	1.4-22	Reflected, incident attach., fps 8, 16, 32, 64	$17.95 w/case, incident attach., neckchain
Bewi Alpamat West Germany	10-2500	4-1/1000	2-32	Reflected, incident attach., clip-on, LVS, fps 8, 16, 24, 32, 64, 128	$22.50 w/case, incident attach.
Bewi Automat "B" West Germany	2.5-3200	60-1/1000	1.4-32	Reflected, incident attach., LVS, fps 8, 16, 24, 32, 64, 128	$29.50 w/case, incident attach.
Bewi Automat "C" West Germany	10-2500	4-1/1000	2-32	Reflected, clip-on, LVS, fps 8, 16, 24, 32, 64, 128	$22.50 w/case
Bower Misirex II West Germany	10-160	120-1/1000	2-22	Reflected, fps 8, 16, 32, 64	$8.50; case, $1.75; neckchain, $1.65
Capital Japan	3-1600	8-1/1000	1.0-32	Reflected, clip-on, LVS, fps 8, 16, 24, 32	$8.45 w/case; w/case and shoe, $8.95
Canonflex Japan	6-3200	8-1/1000	1.2-16	Reflected, clip-on, couples to shutter speed dial of Canonflex	$20 when purchased with Canonflex; $29.95, separately
Canon Japan	6-3200	8-1/1000	1.2-16	Reflected, clip-on, couples to shutter speed dial of Canon. One model for Canon VI, other for LP	$10 added to camera price when purchased with Canon; $29.95, separately
DeJur 5B USA	.3-200	60-1/1000	1.0-32	Reflected	$15.95 w/case
DeJur DRX Direct Reading USA	10-16	For movies	1.9-22	Reflected, clip-on set for 16 fps	$5.95
Dual Professional Lifetime USA	.08-800	5-1/600	1.0-45	Reflected, incident attach.	$29.95 w/incident attach.; case, $2.25
Deltzlux Japan	10-200	2-1/1500	1.0-32	Reflected, LVS	$4.95 w/case
Elwood Fotometer USA	.2-6400	8-1/1000	1.0-45	Reflected, Polaroid nos., LVS, fps 16, 32, 64, booster, reads 3° angle of light, also reads in foot lamberts, powered by mercury batteries	$97.50; case, $15
Etalon Compact Japan	3-4000	10-1/1000	1.0-45	Reflected, clip-on, LVS	$9.95 w/case
Etalon Exposmat Japan	6-3200	1/100-1/1000	1.0-32	Reflected, Polaroid nos., LVS	$11.95 w/case

COMPILED BY NORMAN ROTHSCHILD

EXPOSURE METERS

Name	Exposure Index	Shutter Speeds	F/ Stops	Notes	Price
Ever Japan	3- 12,800	16- 1/1000	1.0- 32	Reflected, Polaroid nos., LVS, fps 8, 16, 24, 32, 64, booster accessory	$9.95 w/case, booster
Exakta Exposure Meter East Germany	2- 1000	12- 1/1000	2- 22	Reflected, incident attach., clip-on, built-in booster, incorporated in Exakta Penta Prism finder housing	$85 w/Penta Prism, rangefinder insert, incident attach.
Expo-Rite Movie Japan	2- 1000	For movies	1.4- 22	Reflected, clip-on, 16 fps	$5.95; case, $1
Exposite NE 2 LVS Japan	10- 200	—	—	Reflected, reads in EVS nos., clip-on	$6.95; case, $1
Exposite Polaroid Japan	70- 1000	—	—	Reflected, clip-on, reads in Polaroid/EVS nos.	$6.95; case, $1
FR Japan	10- 6400	8- 1/100	1.0- 22	Reflected, incident attach., LVS, booster accessory, fps 8, 16, 24, 64	$9.95 w/case and booster; incident attach., $1.25
G.E. Golden Crown PR-3 USA	.1- 20,000	120- 1/32,000	1.0- 45	Reflected, incident attach., Polaroid nos., LVS, booster accessory, fps 8, 16, 24, 32, 64, 128	$34.50
G.E. Mascot II USA	10- 400	1- 1/1000	1.9- 32	Reflected, direct reading, LVS, fps 16, 24, 48	$9.95; case, $1.39
Hasselblad Exposure Meter Knob West Germany	6- 1600	—	—	Reflected, incident attach., clip-on, reads LVS only, substitutes for regular film/shutter wind knob of Hasselblad 500C	$27.75 w/incident attach.
Ideal USA	4- 128	4- 1/800	1.0- 45	Incident, direct reading	$9.95 w/case
Ikonhot Rapid West Germany	6- 1600	60- 1/1000	1.4- 22	Reflected, incident attach., LVS, fps 8, 16, 32, 64	$19.95 w/case, incident attach., chain
Kalimar A1 Japan	3- 3200	60- 1/1000	1.0- 32	Reflected, incident attach., Polaroid nos., LVS, fps 8-64	$6.95; case, $2; model B1 w/booster, $11.95
Kalimar Automatic DeLuxe Japan	6- 3200	60- 1/1000	1.0- 32	Reflected, incident attach., Polaroid nos., LVS, fps 8-64	$14.95; case, $2
Kalimar 35 Japan	6- 3200	30- 1/1000	1.0- 22	Reflected, incident attach., clip-on Polaroid nos., LVS, booster accessory, fps 8-64	$6.95; case, $2; booster, $3.50
Kalimar P-A-L Japan	see notes	see notes	1.9- 32	Reflected, clip-on, LVS, reads in 16 fps for movies or for Polaroid films type 32, 42, 44, 46	$6.95 w/case
Keystone X-9 Germany and Japan	10 or 16	—	1.8- 22	Reflected, reads direct for 16 fps, clips on Keystone movie cameras	$9.95
Keystone XX-10 USA	10 or 16	—	1.8- 22	See notes for Keystone X-9 above	$12.50; w/case, $14.50; case not sold separately
Kino Movie Meter Japan	10- 50	For movies	1.0- 32	Reflected, direct reading for 16 fps	6.95 w/case
Kiwa III Japan	6- 1600	15- 1/1000	1.0- 22	Reflected, clip-on, LVS, fps 8, 16, 24, 32, 64	$8.95 w/case, neckstrap

(Continued on page 126)

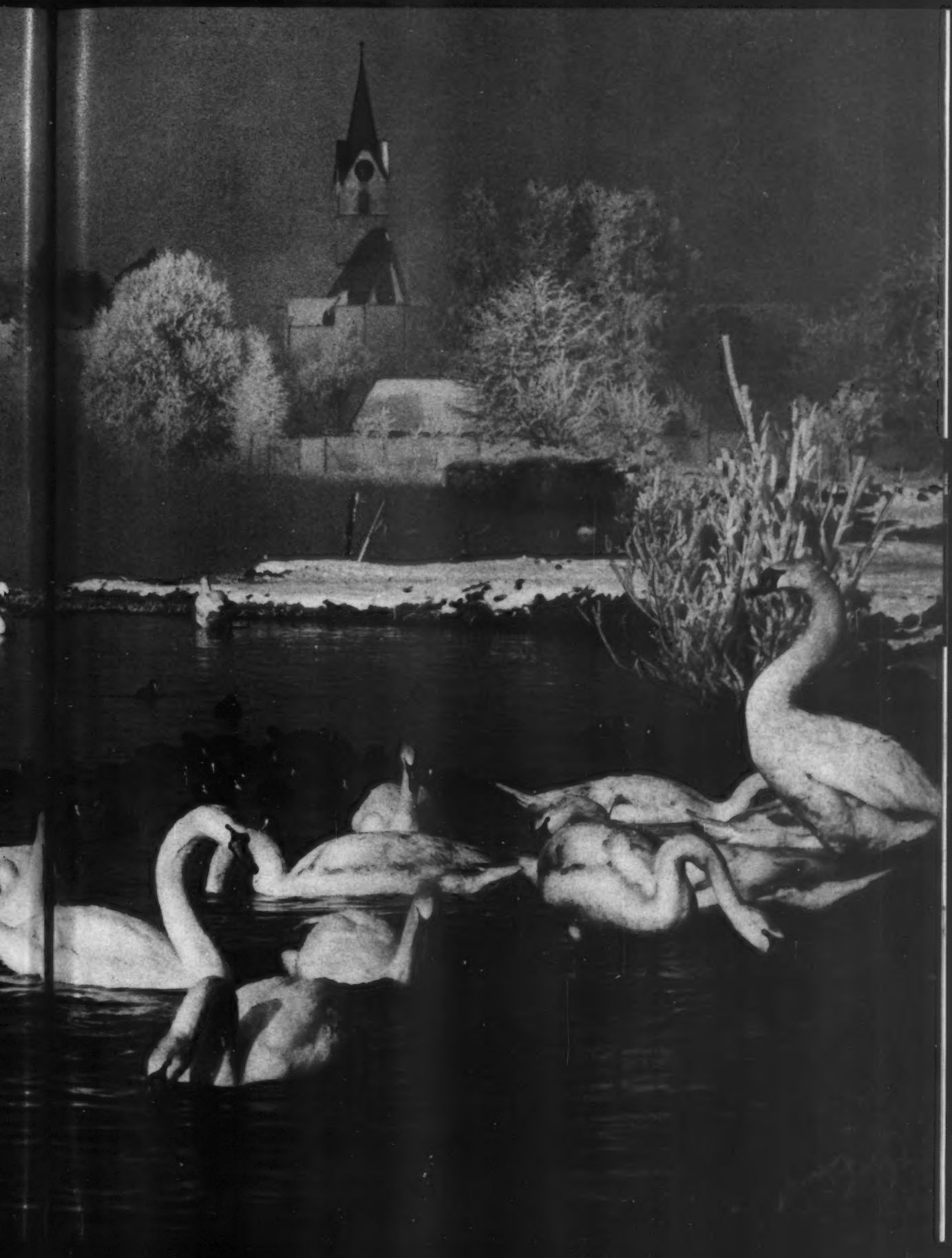
IS EXPOSURE A PROBLEM?

Technically, no. The days of hypersensitization with mercury are long since past. Practically speaking, new films, developers and lenses have licked the speed problem.

But think a minute: Do you rate your film as recommended? How do you read your meter? Do you always follow it exactly? The real problem, that of taste, of decision, of *knowing what you want,* is as important as ever. You must know your equipment and materials, analyze your subject, and then decide how best to expose to produce the best picture.—P. C.

DON'T DISCOUNT GUESSWORK in choosing ▷ exposure. There are two general situations in which you may have to shoot first and worry later. One is when action or expression are most important. The other, as in black cat and rug, is when illumination isn't sufficient to be measured. Photographer Al Francekevich frankly admits that he guessed at exposure of f/2.8 and 1/20 sec.—and at that, he guessed wrong. He developed old 35mm Plus-X in UFG for six minutes at 68°, later increased highlight detail by intensification.

◁ **HOW CAN YOU METER SPEEDLIGHTS?** The flash from most electronic units varies from 1/500 to 1/2000 sec. In any case, it's much too fast to flick the needle of any meter. To determine exposure with electronic flash in her Philadelphia studio, Tana Hoban checks the setup with Polaroid Land 200 E.I. film. In making this portrait, she exposed Verichrome Pan film at f/16, closing down one stop from the correct Polaroid exposure. This practice, of using the picture in a minute process to calculate exposure is a common one among professional photographers.



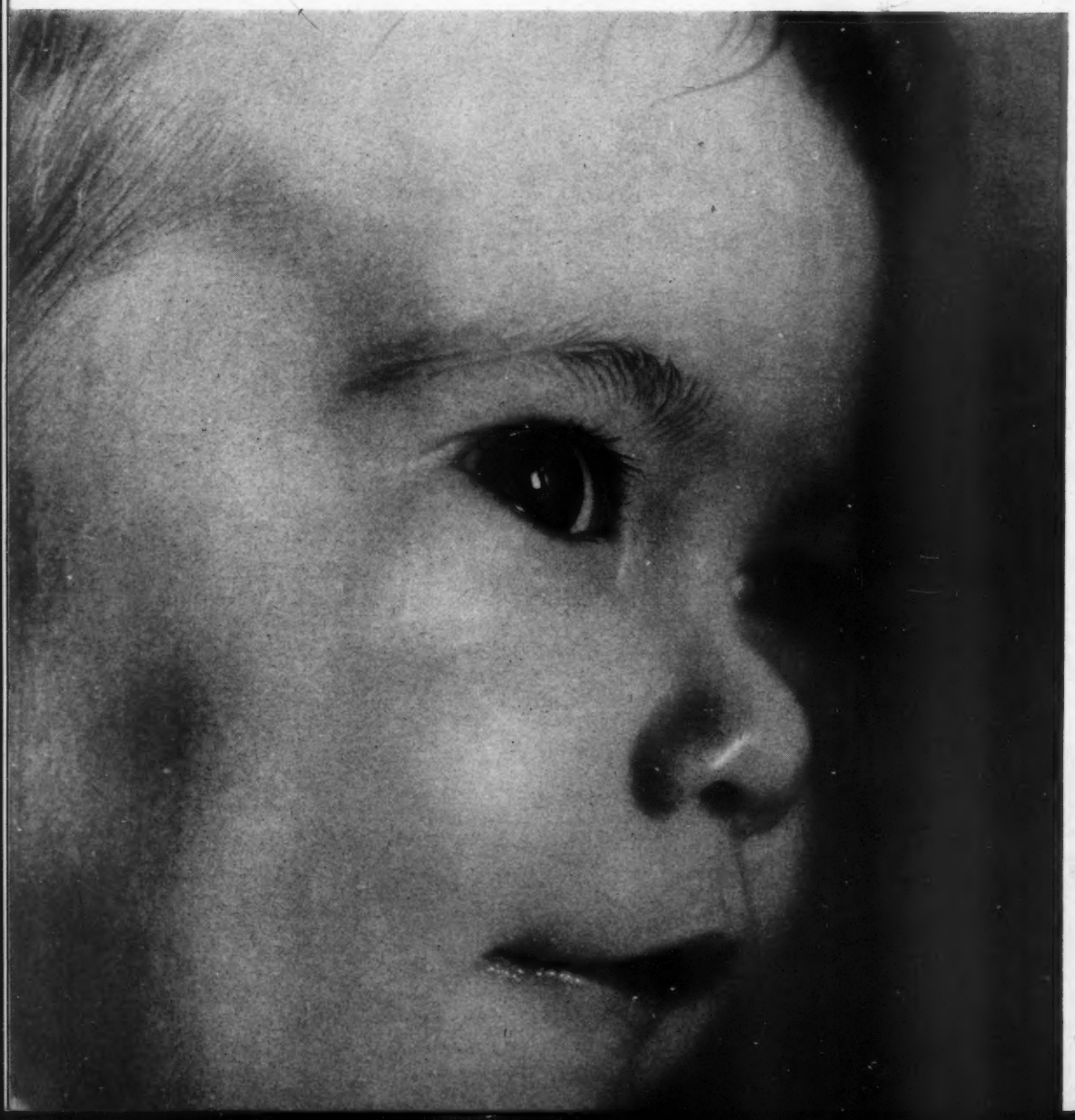
CAN THERE BE TOO MUCH LIGHT? On bright days at the beach the speed of today's △ fast films may be a disadvantage. Before embarking on a seaside expedition, be sure you have an ample supply of slow or medium speed materials; or use a neutral density filter to cut down the light. In making the photograph of the saluki running (done on assignment for *Parade* magazine) Walter Chandoha took reading from the owner's jacket, which was about the same tone as the dog's coat. If you're using a reflected light meter, the substitute method is extremely useful. Rolleiflex, 1/500 sec. and f/11 on Verichrome Pan, developed in D-23.

THERE'S NO CORRECT EXPOSURE FOR BACKLIGHT. This is one situation where ▷ you'll have to make a choice: underexpose for silhouette, expose "normally" (by incident meter or by the general reading from a reflected light meter) for some shadow detail, or as Dan Budnick did *opposite page*, overexpose, according to meter reading, to get full detail in your subject. Actually, Budnik was shooting in a somewhat unusual backlit situation. By placing model in semi-shade of large tree, he could change the illumination and control highlights by having her move closer or farther back. One warning about backlight in general: an overall reading with a reflected light meter or an incident light reading will be misleading. If you decide you want shadow detail, try increasing the exposure by two stops. Or, go directly up to the subject and take a close-up reading for the shadow areas. Budnik overexposed Tri-X film at f/11 and 1/50 sec. Nikon, 35mm lens.

DOES EXPOSURE REALLY MATTER? (See *preceding page*) The perfect exposure, like the perfect picture, is rare indeed. And some photographs, such as Peter Keetman's swans, rely almost as much for their beauty on superb technique as on seeing. Although you may occasionally expose correctly by accident, for consistent results you must exercise care and control at every step: exposure, negative development and printing. Keetman photographed swans in a winter morning mist, used a yellow filter to darken sky. Hasselblad, 135mm Sonnar, Ilford FP3, 1/100 sec. and f/16.

HOW ABOUT AVAILABLE LIGHT? Just because you can rate film at E.I. x-thousand, don't think your problems are finished. *A* picture is not equal to *the* picture, and if you want maximum quality a compromise may be necessary. To catch the blink of a baby's eye—or any other action—you want a fairly fast shutter. If you want fine grain and good tonal gradation *too* you need a slow or medium speed film. Kathryn Abbe photographed her niece *below* with a Hasselblad, 180mm Sonnar lens by window light. Perutz Peromnia 25, 1/100, f/4.5.

THE TROUBLE OF THE TELLTALE ▷ meter or "The Photojournalist's Condition" (i.e., if you stop to take a reading the shot may get away) has one practical solution. That is to take general readings whenever light conditions change—and then let experience dictate exposure choice for different subjects. Charles Harbutt couldn't intrude to read directly from Cuban peons' faces—so increased exposure about one stop from that indicated early by meter reading to compensate for shade cast by hats. Nikon, 135mm lens, Plus-X, 1/250 and f/5.6.

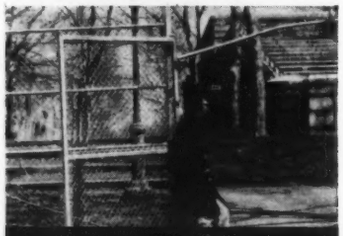
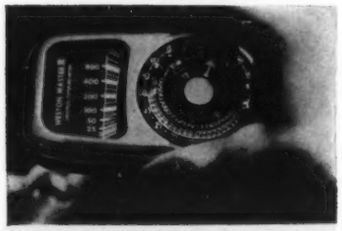
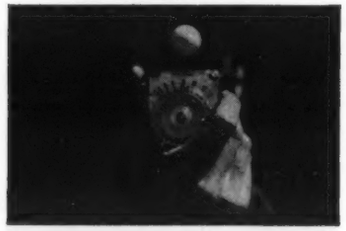
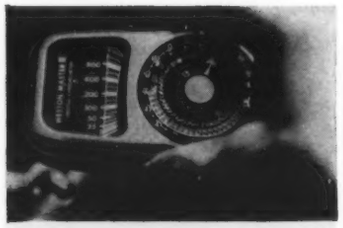
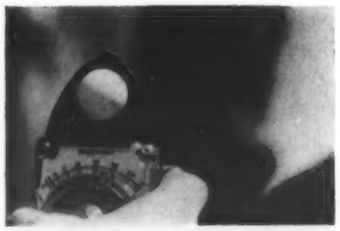


MODERN'S GUIDE TO PERFECT EXPOSURE

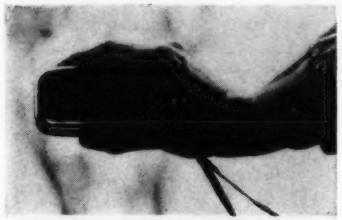
WANT GOOD BLACK-AND-WHITE, COLOR SHOTS EACH TIME? USE MODERN'S CONCISE CHART OF METER TECHNIQUES.

HOW CONSISTENT SHOULD YOU expect your exposures to be? How many pictures will inevitably be over or underexposed? What's the allowable percentage of error among professionals? The single answer to all these questions may strike you as rather brutal. There's no reason why anyone with a working exposure meter shouldn't produce perfectly exposed pictures each and every time the shutter release is pressed. Today's meters are remarkably consistent and accurate. The variable quantity is thus the photographer's ability to use the meter correctly. Part of the problem can inevitably be blamed on some booklets furnished with exposure meters and cameras having built-in meters. Too many camera manufacturers have yet to realize the importance of comprehensive, unabridged meter instructions. Still another factor to be taken into consideration is the difference in techniques needed when shooting color or black-and-white. Broadly, with color you expose for the brighter picture areas while in black-and-white, exposure is often better when you read the shadow areas. Faced with all the do's and don't's, the rather muddled directions or too many articles of conflicting nature in photographic magazines, the poor photographer is apt to point the meter blindly from subject position and trust to luck—which is apt to run out.

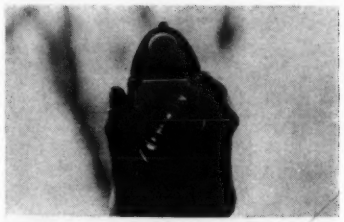
The accompanying chart *at right* is designed as a quick ready-reference aid for color or black-and-white photography, whether you use an incident or reflected light exposure meter and whether your meter is built-in or not. Instructions for various subjects as lighting situations are short and succinct. In addition to complete information on how to take either incident or reflecting light meter readings, the preferred method is indicated since most meters can be used for both types of reading. Inevitably you'll ask what exposure index you should use. If it's color you're shooting, use the manufacturer's index. With black-and-white, the standard ASA-based index will probably produce dense, rather overexposed negatives and we'd suggest using an index at least double the ASA rating if the film manufacturer doesn't indicate a rating himself—most manufacturers now do. Of course there is still room for individual interpretation. You must be the final judge as to whether the shadow detail is important, whether middle tones must be preserved or if highlights will lose detail in favor of the shadows. But by following the chart, you'll hit the right exposures. Incidentally, the material in the chart was prepared by Charles Hellman.

exposure situation	reflected light technique	incident light technique	if you're shooting color pictures
 When average results are wanted from a scene with bright highlights and deep shadows.	 *Take readings of darkest and brightest subject areas of interest, set calculator midway between extremes.	 *Standard	Some loss of color fidelity must be expected at extreme highlight and shadow.
When you want to emphasize the darker areas in a scene with bright highlights and dark shadows.	 *Take readings from darkest and middle tones. Use exposure directly between.	*Standard, but give one stop more exposure	Will produce best balance for dark tones with some loss in highlights.
When you want to emphasize the highlight area in a scene with bright highlights and dark shadows.	*Take readings from brightest and middle tones, use exposure directly between these two points.	 *Standard, but give one stop less exposure	Excellent fidelity in highlights with some loss in darker shadow areas.
Landscape with both camera and scene in the same light.	*Tilt meter downwards slightly to minimize skylight.	*Standard	If hazy, use half stop less exposure.

Landscape with both camera and scene in the same light.



*Tilt meter downwards slightly to minimize skylight.



*Standard

If hazy, use half stop less exposure.

Camera position and subject are in different lighting conditions.

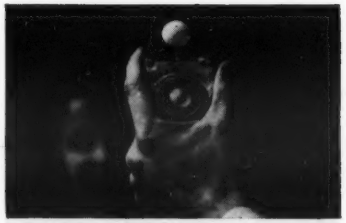
*Standard in same light as subject

*Standard at subject

Normal exposure.

Sidelit subject

Will give inflated readings, so not recommended

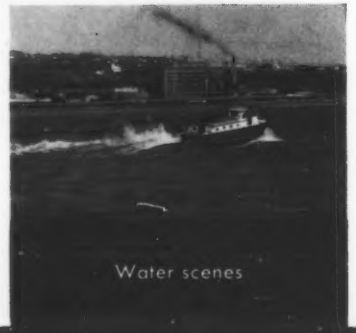


*Hold cell about halfway between light and camera.

Leads to compromise exposure in wide range subject.

*indicates preferred method of reading

*indicates preferred method of reading

exposure situation	reflected light technique	incident light technique	if you're shooting color pictures
Backlit subject	Will give inflated readings because of excessive light spillage.	*Standard	Will give you good shadow detail.
Silhouette	*Point meter at sky but not at sun.	*Point cell to light	Only highlights will record, practically no shadow detail.
 Water scenes	Don't use standard method of reading which will give you inflated exposure. Use substitute subject in same light	*Standard	Reduce exposure one half stop if haze is present.

shadow detail.

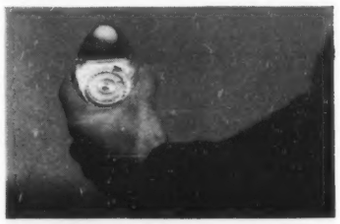
Silhouette

*Point meter at sky but not at sun.

*Point cell to light

Water scenes

Don't use standard method of reading which will give you inflated exposure. Use substitute subject in same light



*Standard

Reduce exposure one half stop if haze is present.

Indoor portraits, groups, etc.

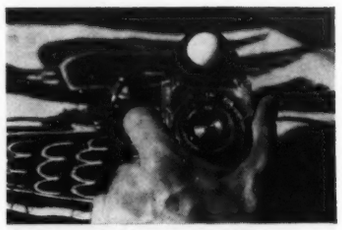
Use standard technique but close to subject as possible.

*Standard at subject

Normal exposure.

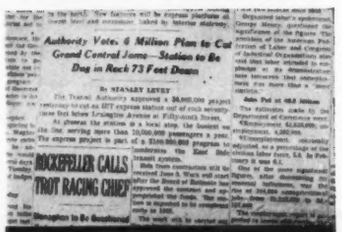
Small object at less than four inches camera-to-subject distance.

Read from Kodak or other gray card at the subject position.



*Standard

Increase one stop for dark subjects; reduce one stop for light subjects.



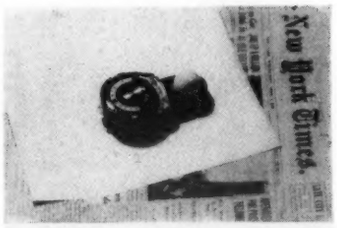
Authority Votes 6 Million Plan to Cut Grand Central Jams—Station to Be Dug in Rock 73 Feet Down

By STANLEY LEVEY

ROCKEFELLER CALLS TROT RACING CHIEF

Copying

Divide film index by 5, then take reading from white card.

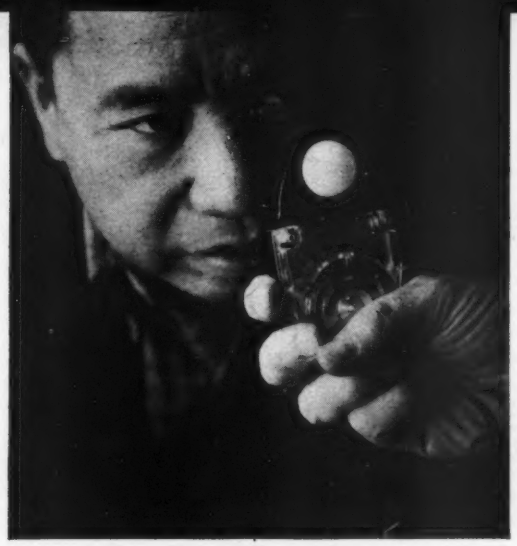


*Standard

If subject is dark, increase exposure one half stop; if light, decrease one half stop.

*indicates preferred method of reading

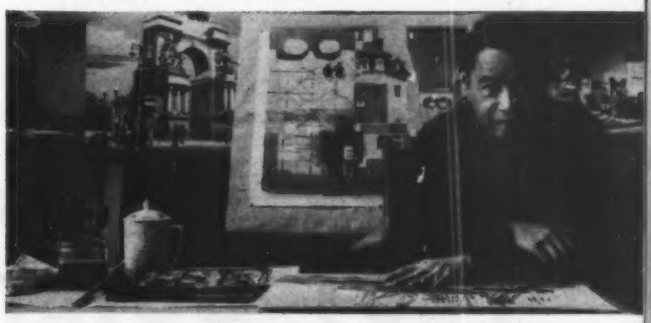
★ indicates preferred method of reading



He uses meter at subject's position

MODERN VISITS A PROFESSIONAL

Exposure is by window sun, fluorescents, spotlights



Picture: face strongly, background evenly lighted

HOW ARNOLD NEWMAN USES HIS INCIDENT LIGHT METER

WE'VE OFTEN ADMIRED Arnold Newman's superb portraits. Using a 4 x 5 view camera for maximum quality, he poses his subjects amidst actual art works or objects which depict their profession or interests. His trademark is to show foreground and background sharply. Because the lighting sometimes is not under his control, he must use a fast film—with exposure index of 100 or more. And to get the sharpness, he must stop his lens far down.

Often the areas he photographs have extreme tonal values. He has to show the detail in the brightest highlights, and not lose it in the shadows. To calculate exposure, he uses an incident light meter which he believes is the most reliable.

"It's quicker, for one thing," he says. "It analyzes the light, and makes all adjustments for you. With a reflected light meter, I'd have to make several readings for different areas, even in the face itself, and then calculate the exposure which would give me a long range or a particular effect I might desire."

He reads reflected light, he says, only when circumstances force him. A sunset, for instance: here he must point the meter at the subject, the sky. Or a distant landscape which is lit brilliantly while he stands with camera in a shaded area: here, too, unable to obtain a correct reading by pointing his meter at the sky, he would be forced instead to aim it at the landscape.

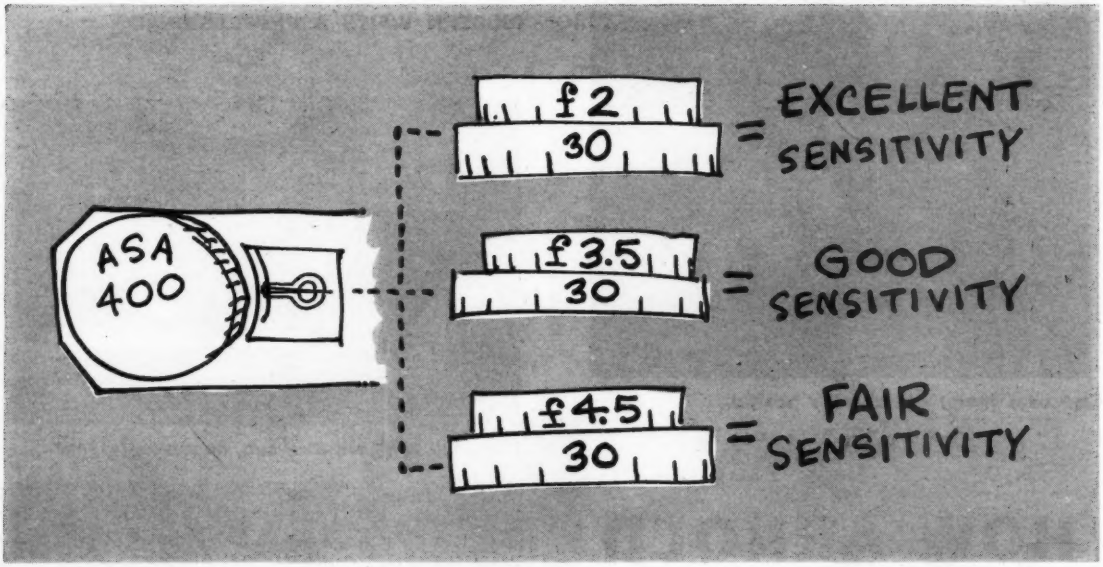
"However, 95 percent of the conditions I work under are generally under my control," he observes.

For color, he not only uses his incident light meter but, as he puts it, he "does what every photographer must do; and that is, 'bracket.'" Newman explains how he brackets. He makes the exposure his meter indicates, and then two more. One is under, the other overexposed by about one half stop, or by increasing or reducing shutter speed.

"Your meter may give you a perfect reading, but there isn't a single photographer who can absolutely trust color film under all conditions and all manner of delays after a single test on a color chart," he observes. "That is why I bracket in the studio, on location nearby, and certainly in the field. A magazine assignment of mine recently in Africa was for ten portraits, and they took me ten weeks. The first was made ten days after the film was tested. I say any photographer would be out of his mind not to bracket exposures as he went along. Color film can shift character overnight."

Newman never makes a picture without consulting his exposure meter, he insists, and declares:

"I will not be technically *(Continued on page 118)*



Sensitivity check: Set your meter to ASA 400, point it at low intensity, check reading at 1/30 sec. (See text).

LOOK BEFORE YOU LEAP: TEST BUILT-IN METERS

TODAY, SOME CAMERAS with built-in exposure meters are smaller than exposure meters alone were just a few years ago. And the new camera models which sport meters are little different in size or weight from those meterless units which went before. However, anyone who thinks that all built-in meters are the equal in versatility and sensitivity to their big separate meter compatriots is addled. The built-in meters, by necessity of size, have smaller and consequently more limited scales. Since sensitivity and possible range depend largely on the size of the meter cell, it's fairly obvious that the tiny meters can't possibly always take the place of the big separate meters. However, in exhaustive tests of almost every conceivable meter, built-in or not, MODERN's editors have come to the conclusion that a good built-in meter will give you excellent service in practically every situation. But some built-in meters are better than others. It's a simple problem to test the meter before you buy the camera to see whether it comes up to your needs. Basically, you are faced with two separate, although related, characteristics—sensitivity and accuracy. Some built-in meters are extremely accurate outdoors or indoors, but are not sensitive enough to register a reading under low light conditions. On the other hand, it's quite possible to find a built-in meter whose needle registers even in very dim light, but alas, whose readings are inaccurate. Obviously, the less sensitive but more accurate meter is to be preferred. We'd suggest you first carry out a test for accuracy and then test sensitivity. A comparison test using a first class separate meter as a control is the quickest way to sort the sheep meters from the goat meters. Borrow a good meter from your dealer. In the store, using reflected light readings only, point the meters at bright areas and at dim places and check readings obtained throughout the range. Meters should register within ½ stop of each other at all times.

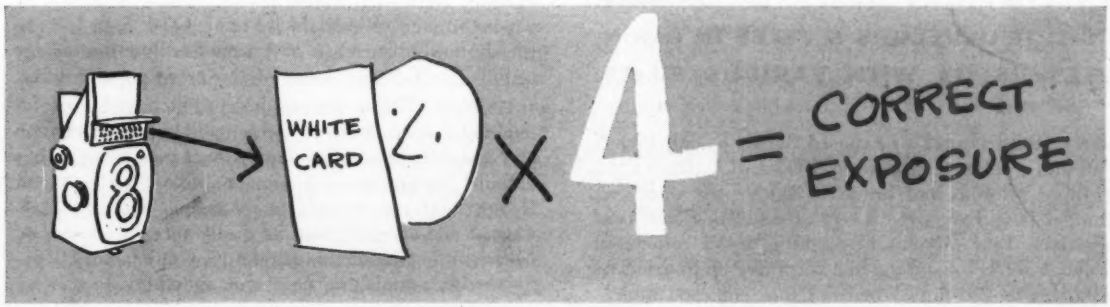
Now let's try a test for sensitivity. The illustration *above* gives it to you rather graphically. First, set the calculator on the built-in exposure meter to ASA 400. Now point the camera and meter to an area where illumination is so weak the meter needle just barely moves from the zero position. Line up the second pointer over the needle so you can read the exposure indicated. If the aperture is f/2 or larger at the 1/30 sec. shutter speed, the meter is sensitive enough for all practical work in low light or high. If it reads f/3.5 at 1/30 sec. the meter is sensitive for most available light work indoors. If it reads more than f/4.5 at 1/30 sec. it will do nicely in bright light indoors or practically all situations outdoors. Remember that the meter which is sensitive only outdoors may indeed be very accurate. Obviously, the degree of sensitivity which you require depends on the photographs you intend to take.

2 QUICK REMEDIES FOR WEAK-MINDED METERS

"OH, IT'S A GOOD LITTLE unit all right," said the owner of the new camera with the built-in meter, but of course I simply never use it in low light because it barely registers a reading."

Actually, if you have a good, accurate built-in meter whose needle stands still when the illumination starts to fail, you can extend its range. You can use two techniques (shown *below*), depending on just how dim the light really is. First, try holding a white card (an envelope or any sort of white paper will do) in front of your subject, facing the camera position. Now, using your built-in meter, take a reading directly from the white card. Check the exposure reading that your meter indicates and multiply it by four. For example, suppose your meter and camera indicated an exposure of f/5.6 at 1/100 sec. You would then use four times the exposure, or f/5.6 at 1/25 sec. If you wanted to open the diaphragm instead of changing the speed you can find the right aperture quite simply by examining the diaphragm scale of your camera. Most of today's cameras use the linear scale in both aperture and shutter range. The linear scale doubles in value with each succeeding marking. The apertures are f/2, 2.8, 4, 5.6, 8, 11, 16, and 22. F/2.8 is half the aperture of f/2. And f/4 is half f/2.8 etc. Thus, to multiply your exposure by four by changing the shutter speed, simply count down two aperture numbers. For instance, go from f/5.6 to f/2.8 and you've got the right aperture to use.

Now, suppose you try the white card and still get all but no reading. Is all lost? Not quite. Try this practice as last resort. Point the camera and meter at the main light source from the camera position. Then multiply this reading by 20. It's easiest to alter your camera speed to accomplish this. In other words, should you get an exposure of 1/100 sec. at f/2, you'd use 1/5 sec. (which is 20 times 1/100 sec.) at f/2. This method, which is admittedly somewhat of an emergency technique, yields only fair accuracy compared to the first, white card method. However, it's certainly better than becoming one of the great mass of "shoot and pray" photographers. Meters built into cameras are here to stay. It's up to the photographer to get the most out of them. Incidentally, you'll find that these two techniques we've discussed will often give you exposure readings in situations where even the best separate photoelectric cell meter won't budge off the zero marking. Some might put their cameras away. Don't give up the ship. Be a rabbit! Learn to multiply.



Low light reading: Hold white card before subject, take reading, multiply reading by 4 for right exposure.

In low, low light: Point meter at source of illumination. Multiply reading by 20 for approximate exposure.

A MONOBATH

30 SECONDS: Image is fully developed but obscured by unexposed areas of emulsion and anti-halation dyes.

90 SECONDS: Dye has partly disappeared and fixer is beginning to clear unexposed areas of emulsion.

PRELIMINARY TESTS OF UNIBATH CC-1: IT DEVELOPS & FIXES IN 6 MINUTES, IS OK WITH VARIOUS FILMS.

SO I LOADED A ROLL of exposed 35mm Kodak Plus-X Pan into a Nikor tank, poured in 8 oz. of Unibath CC-1 working solution and began to agitate the tank. Six minutes later I removed a reel of developed *and fixed* negatives. Five minutes of washing and a minute in Kodak Photo-Flo, and the film was hung up to dry. The negatives looked fine. When dry they enlarged well.

Amazing Unibath CC-1 is one of several monobath developers about to be marketed by Cormac Chemical Corp., 80 Fifth Ave., New York 11, N.Y. *A monobath provides both development and fixation in a single solution*—a powerful, fast acting developer is balanced against a slow working fixing agent. People have been tinkering with this idea, unsuccessfully, for over 50 years. Recently, however, research for military needs has produced some quite usable monobaths. Some of this research was under the direction of Harry S. Keelan, at Boston University. Keelan has now joined Cormac. Unibath is based on formulas he worked out.

Cormac plans to market eight Unibaths. CC-1 is for normally exposed slow, medium fast and fast films. CC-2 is for ultra-high speed films, or for any film needing maximum development. CC-3 is for print papers (none was available to test). CC-4, 5, 6, 7, 8 are for special industrial uses. A near deadline limited my testing to CC-1 and some of the more popular films.

Unibath CC-1 is an exciting product, and a useful one, but it is no "cure all" which will end all darkroom problems. Compared to conventional processing it has definite limitations and some notable disadvantages. However, if you accept its limitations and are forewarned and careful about its disadvantages (described below), it is possible to turn out very satisfactory negatives with astonishing ease and simplicity.

What the tests showed

On the basis of my limited tests Unibath CC-1 appeared to be compatible with the following films: All Kodak 35mm and roll except Royal-X Pan; Adox KB 14, 17, 21; Agfa Isopan FF, F 35mm; Ilford Pan F, FP3, HP3; Perutz Perpantic 17. It seems to be incompatible with Ansco Super Hypan and some Perutz films. Here are my impressions of the performance of Unibath CC-1 with the "compatible" films:

Film Speed: Plenty. With all but the slowest films I could use 2X "official" exposure indexes, taking incident light readings with a G.E. PR-3 exposure meter. With very slow films I would use "official" indexes.

Graininess: Medium fine, comparable to Kodak D-76.

THAT WORKS!

3 MINUTES: Fixer has practically cleared most unexposed areas but overcast of dye and silver halide remains.

6 MINUTES: Negative is developed, cleared, fixed, ready for brief wash, and it was all done in one solution.

Range of tones: Satisfactory and pleasing.

Fog level: Slow and medium speed 35mm films were clean and fog-free. Roll film fog was higher. Fog increased with speed to "excessive" with fastest films.

Useful life: The manufacturer states that 12 rolls (120 or 36-exposure 35mm) may be processed in 32 oz. of working solution (16 oz. Unibath, diluted 1:1). Unibath shows exhaustion first by failure to clear dyes and fix (rather than failure to develop the image), leaving a blue or gray overcast. This can be removed by immersion in fresh Unibath concentrate or in standard fixer. With use, a heavy, dirty sludge collects. This settles out overnight and clear Unibath may be filtered off (a good idea, too). When part empty, the plastic bottles should be squeezed air-free and sealed.

Price: $2.25 for 16 oz. of concentrate.

Unibath CC-1 develops a complete image in 15-20 seconds. The remaining time is for clearing dyes and fixation. The developer/fixer balance is such that it is impossible to overdevelop, no matter how long the film is left in the solution. Yet, correctly exposed negatives are peppy, essentially "normal" and print well. Because development is so fast you must get the film into the solution (or vice versa) quickly, or streaky patches may occur. I had no trouble when pouring Unibath into a Nikor tank, but some tanks fill very slowly. To be on the safe side, fill the tank; then in the dark pop in the loaded reel and start to agitate immediately.

I think constant agitation is necessary with Unibath. Don't shake it into a froth. Simply invert, rotate and right a Nikor tank once every five seconds. Rotate spindle reels continuously, varying the direction.

Handle with care

All developers are alkaline and soften the emulsion. In conventional processing the acid shortstop and fixer harden the gelatin again. In Unibath CC-1 the film is always in a highly alkaline condition and processed film is much more delicate than if it had gone through a conventional developer/shortstop/hardening fixer routine. As a result, films must be handled with real care or they may be ruined by abrasion.

Also, there is a real danger of reticulation (orange peel effect) due to differences in the temperature of the Unibath, wash water and Photo-Flo solution. To avoid any risk I would keep these temperatures within one or two degrees of each other.

Theoretically, Unibath processing ends the need for accurate temperature control. Not quite so. The higher the temperature of the solutions the softer and more delicate the emulsion gets. I would keep the temperature in the 68F-75F range.

If you keep these factors in mind, I think you'll have fun with Unibath CC-1. I did.—JOHN WOLBARST

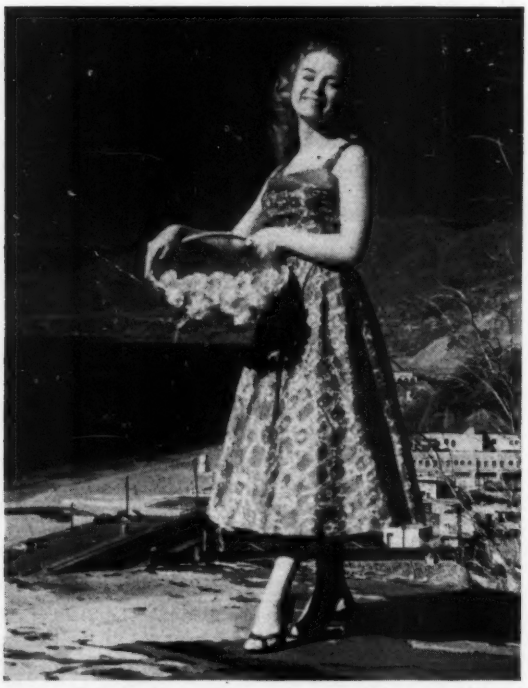
THE MYSTERIOUS CASE OF INFRARED

Refuting all stories about its being easy to use, lots of fun, and a sure way of getting exciting, needle-sharp pictures.

WHEN I WAS SITTING on the other side of the fence years ago, as a reader of photographic magazines instead of an editor, stories on infrared film excited me (not to the point of actually going out and trying it, you understand, but purely in a hypothetical way). Gosh, imagine shooting 35mm pictures in the dark with flash so that no one would know you were doing it, making dramatic, stark landscapes with shining white leaves, or black sea and sky, cutting through haze like a knife-blade—all with infrared film and Wratten 25 filter. It never occurred to me until I became an editor that I saw many such articles but few resulting pictures.

Accordingly, investigations were in order. We phoned Peter Gowland, a man known for getting his pictures at all costs and, without alarming him as to the possible pitfalls, assigned him to bring back, in print form, a full story on how to use infrared film for pictures in the dark and for scenics. He bought himself some infrared film in 35mm size, loaded it into an Asahi Pentax and a few weeks later, we received the following anguished letter from Gowland:

"We have been making tests for exposure and development and discovered an interesting thing. It is impossible to get a sharp picture even at f/8. I followed



INFRARED 35MM: Gowland exposed for 1 sec. at f/22, obtained clear outline of distant mountains, black water and sky, white lips, foliage and flowers, unsharp picture.

REGULAR FILM: Nice flesh tones, darkish green foliage, a hazy set of distant mountains, but a real sharp picture. Exposure was a nice fast 1/100 at f/16.

directions, too, about focusing the lens to compensate for the infrared focus shift. . . They recommend shooting outdoors at 1 sec. at f/22 which is probably the only way to get the material sharp." Ha, that's what Gowland thought. After many weeks of trial and error, Gowland submitted what he felt were his best and sharpest shots. Oh yes, they showed what infrared could do, all right (see *opposite at bottom*). Of course, we're only publishing the pictures where the infrared film *worked*. It seems that it sometimes cuts through haze and sometimes doesn't. It isn't exactly that Kodak doesn't warn you, however. In their *Data Book*, you read "distant objects that are invisible to the eye *may well* [our italics] be defined in an infrared photograph. . . ." That "may well" covers a lot of situations.

Indefinite indexes

Of course, if you do decide to experiment with infrared you may feel that a 1 sec. exposure at f/22 is a bit on the slow side. There is a superfast infrared film available in 100-ft. lengths. The index suggested is 50 in daylight, 160 in tungsten. Of course these indexes don't really work because exposure indexes vary according to the amount of infrared radiation in the light and sometimes don't register *that!* You can take consolation, of course, that if they did, you could use these indexes. No other problems, really, except the film and camera must be stored in a light tight place since infrared rays can penetrate film cartridges and cameras even when shut.

At this point you may be wondering just why infrared pictures are so unsharp. Very simple. If a body (yours, mine or objectively speaking, an inanimate, inhuman one) gives off heat of any sort, the infrared film will record the infrared heat radiations, thus blurring the outlines. Try photographing a hot stove or radiator if you want to see what can really happen. Of course, many things give off various amounts of infrared and therefore subjects will be blurred to a different degree. Watch out for people who register sharply and give you good clean pictures. Could be they're zombies or vampires. If they're alive, they'll be fairly fuzzy.

You can give it a try

But don't let me stop you. Go out and get that infrared film, Wratten 25 filter. Get out that tripod. We'd advise you to pick up the Kodak guide at the camera store first. Infrared will still give you some strange and interesting effects, not razor sharp, not guaranteed and not effective every time.

As for developing this peculiar stuff, don't use a safelight. The film will fog. Develop in total darkness. Try D-76 for 9 min. at 68 degrees.

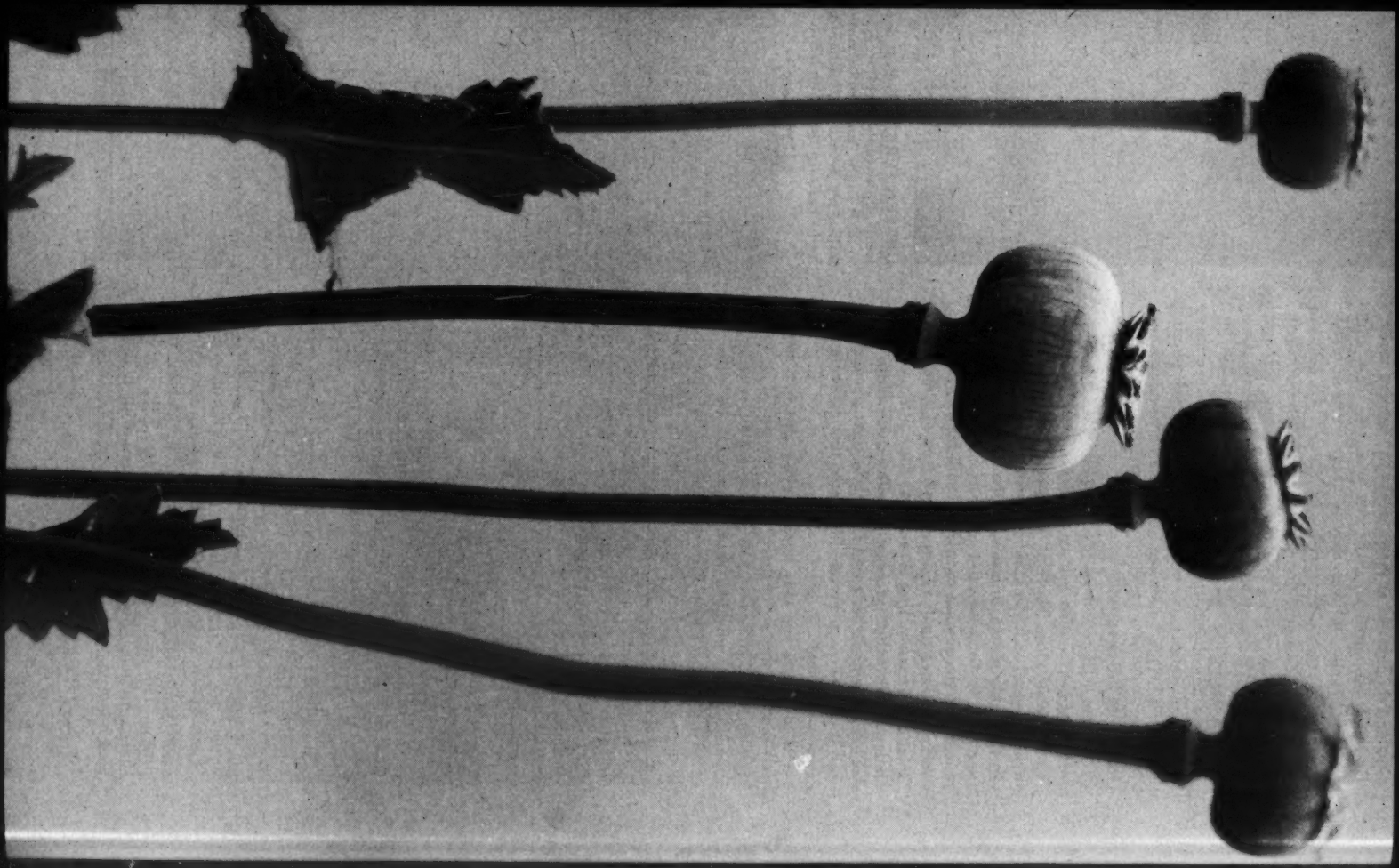
So I looked at the beautiful landscape in the flyleaf of the *Kodak Data Book*—a magnificent study of a country road with white-leaved trees on each side, a black sky interspersed with pure white clouds. Very pretty. Made with a 2¼ x 3¼ camera. Still, not very sharp. Anyone have a 35mm camera with a 4 x 5 back?—H. K.

UNSEEN FLASH: Well, it does work in the dark (Gowland photographed children watching movies). Use 5R or 22R bulbs, and guide number table *below*. Use clear bulbs, try Wratten 25 filter over lens. Of course, clear bulbs light up the room a bit.

LEAF SHUTTERS				
	1/25	1/50	1/100	1/200
SM or SF	60	60	55	50
5 or 25	110	100	85	65
5R	80	70	60	45
11 or 40	130	120	100	80
22 or 2	160	140	120	95
22R	110	100	85	65

FOCAL PLANE SHUTTERS			
	1/100	1/250	1/500
6 or 26	65	40	28
31 or 2A	65	40	28

DISCOVERY no. 43



Simplicity and directness characterize William Vasillov's photographs. See text *page 108* for details.

Lack of scale in photograph of poppy pods, *opposite page*, is result of close-up vantage point and resultant narrow zone of sharp focus. Exakta VX camera, Biometar lens, 1/100 sec., f/5.6.

Vasillov includes all essential—and no extraneous—elements in the frame. Portrait of child, *right*, was cropped tight in shooting. Vasillov finds single lens reflex viewing invaluable both for careful composition and for controlling depth of field. Film development is by time and temperature. Results are consistent because Vasillov consistently, and carefully, takes incident light readings. For black and white, he doubles the manufacturers index.

Head-on close-up view, as toward cat in window at *right*, is characteristic of Vasillov's noncommercial photographs. Like most amateurs, Vasillov is free to shoot only on vacations, weekends or at night. Here, exposure was 1/25, f/4.5 with Exakta VX.

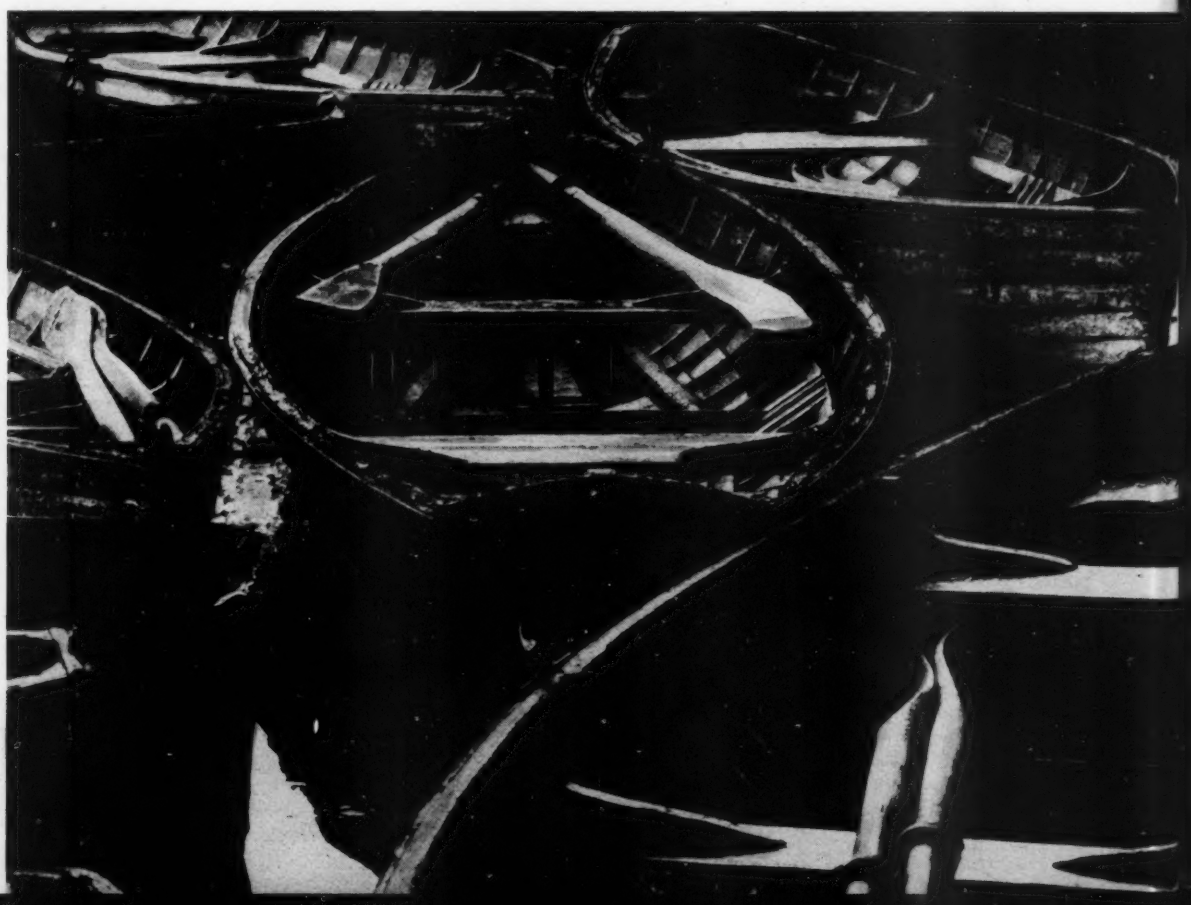
MONTHLY CONTEST

A time to photograph everything under the sun

WHERE AND WHAT to shoot in the summer? The answer comes immediately: "Everything under the sun." Stretching the point, you can include everything in "bright sun, hazy sun, cloudy bright, or open shade," just like the paper with the film says. Whether you stay at home and take the children to the park on Saturday, or travel to distant places, there are at least 103 things to photograph. And with today's fast films, you can shoot long after dusk.

Anyone may enter any number of black-and-white prints in MODERN's "Monthly Contest." Pictures must be 4 x 5 or larger, with the exception of Polariod prints, which may be submitted in original size. Your name, address and all technical data must appear on the back of each print. No entry blanks are required. *Please enclose a stamped (first-class postage), self-addressed envelope* if you want us to return pictures we're unable to use. All entries considered for use elsewhere in the magazine. Send them to Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60 St., New York 23, N. Y.

Send Your Best Shots To MODERN. Win $25!



SHOOT AT THE BEACH, but select angle carefully to avoid deep eye shadows cast by the harsh light overhead. Marvin Winter, Brooklyn, N. Y., used a K2 filter on his Contessa to improve contrast. Panatomic X exposed at f/8, 1/100 sec. ▽

△
CATCH SUMMER ACTION as Wade Ramsey, Jr., Greenville, S. C. did in this shot of two divers. He exposed for the water, froze motion with shutter speed of 1/500 sec. Tri-X exposed at f/16, Nikon S-2.

GO TO THE PARK where children ▷ fairly mushroom on summer days. For action, watch the statues, park benches where kids love to play. Audrie Knapp, New York City, spotted these with Rolleicord, Tri-X film, f/11, 1/100 sec.

◁
MOVE IN CLOSE for a fresh look at an ordinary scene. This contrasty photograph by Jurgen Heinemann, Osnabruck, Germany, is a switch on the overdone long shot of numerous boats made fast to a rickety dock. Eight boats are included in this dramatic composition. Heinemann used a Leica, 50mm lens, Adox KB 17 film, f/2.8, slow shutter speed of 1/30 sec.

MODERN

MODERN PHOTOGRAPHY'S exclusive monthly equipment report section devoted to informative, unbiased field tests of equipment submitted to the editors for review.

AGFA'S COLORFLEX, AN EXCELLENT PERFORMER

Manufacturer's Specifications: Agfa Colorflex 35mm reflex camera. Lens: Non-interchangeable 4-element, 50mm, f/2.8 Agfa Color Apotar; minimum aperture f/22; focuses to approximately 3 ft. Shutter: Behind-lens leaf-type Prontor Reflex, 1 to 1/300 sec. plus B, MX sync and self-timer. Focusing: Through-lens system, with either waist-level or eye-level interchangeable finders. Other features: LVS scale; single stroke film advance; built-in exposure meter (not coupled). Price: with waist-level finder $99.95; with eye-level penta prism finder $129.95; case, $10. Importer: Agfa, Inc., 516 West 34 St., New York 1, N. Y.

At the Photokina in Cologne, Germany, last fall, I was much impressed by two little Agfa behind-lens-shutter reflexes—the Colorflex and the Ambiflex. After testing out the Colorflex I'm still impressed. The Ambiflex, which is similar except for having interchangeable lenses, hasn't arrived yet.

The Colorflex is a neat, compact, heavy, sturdy, capable handful of camera. The entire viewing screen goes in and out of focus. However, I must admit that what intrigued me most was the bright, easy-to-use split-image rangefinder in the center of the field. Without this I would have been unable to focus in poor light.

The lens stays wide open at all times, except for the brief moment when the diaphragm automatically closes to the desired f-number as the shutter is snapped. A flick of the film advance and you're wide open and ready to shoot again.

I tested the Colorflex at slow speeds and found that the mirror/shutter action was extremely smooth—no tendency to bounce the camera.

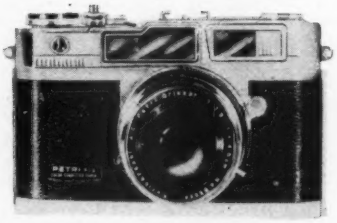
The exposure meter appears to be sufficiently accurate and sensitive to give correct exposure under a wide range of conditions.

I tried the Colorflex with close-up lenses—first a plus 3 and then a plus 10 Enteco. With the lens well closed down the results were excellent. The rangefinder was exceptionally helpful in focusing at the short distances and easier to use than plain ground glass.

Careful tests showed the lens/film plane/viewing screen relation to be exactly in focus. As a result, the Color-Apotar lens was able to do its best unhindered, and that was pretty good. Wide open, images were acceptably sharp over the entire negative. At f/5.6 the lens performance was beyond reproach.—J. W.

PETRI COLOR-SUPER: FAST LENS, LOW PRICE

Manufacturer's Specifications: 35mm rangefinder camera. Lens: Petri Orikkor six-element 45mm f/1.9. Shutter: Copal MXV, speeds 1 to 1/500 sec. plus B. Other features: projected parallax-corrected viewing frame; single throw rapid advance lever; zero-return counter. Price: $79.95. With 45mm f/2.8:



$59.95. Distributor: Petri Camera Co., Inc., 11 W. 20 St., New York City, N. Y.

One of the lower priced in the line of Japanese rangefinder cameras, this is finished finely, works easily, and its features are conceived intelligently, and are well designed.

The projected frame is one of the brightest and thickest we've seen, and the whole system is one which in continual shooting will reduce eye strain. The frame is luminously gold against green glass: in poor light it is bright and in bright light brilliant. The rangefinder secondary image also is gold and also easily visible.

Also a pleasure: that you may view, if necessary, with spectacles. The rear viewing window is large.

Our right thumb engaged the advance lever easily (it projects from camera back approximately a quarter inch) but we found the approximately 150 degree "throw" made fast shooting slightly awkward.

The body is aluminum alloy, the finish satin chrome, the shaping suitable, the "heft" pleasing. The rewind knob is recessed into the top, in it is a folding crank for rewinding more rapidly, and the whole assembly pulls out so you may release the roll of film.

Shutter speeds click into place, diaphragm markings do not. Shutter and diaphragm rings are parallel, so are their engraved markings, and all are atop the lens barrel.

Atop the lens mounting also is the depth of field scale, in which lettering is somewhat small, close. This is because the helical focusing is unusually rapid: the entire movement is approximately one inch.

Rapidity generally is the word for

TESTS

the newest cameras
the latest films
important accessories

operating the Petri. As for performance, that too is here. The lens wide open is sharp over most of its field. Stop it down a bit, to f/2.8, to f/4, and you lose neither definition nor edge light; to f/5.6 and you have decided sharpness.

The lens barrel carries a switch for M or X Sync, and a self-timer running approximately 8 sec., and operable only on X Sync; baseplate contains a button you depress to rewind film; and "on deck" are a frame counter also carrying a dial to mark film speeds, a release button in collar and adjacent to winding lever, and a shoe for flash or other attachments.—F. E. S.

NOW THE PENTACON (F) IS AN AUTOMATIC

Manufacturer's Specifications: 35mm Pentacon F eye-level single-lens reflex camera with internal automatic lens coupling. Lens: 6-element 58mm f/2 Biotar, with automatic diaphragm. Shutter: Focal plane, speeds 1 to 1/1000 sec. plus B, FP and X sync, self-timer. Price: $249.50. Importer: NAR-GON, Ltd. 370 Lexington Ave., New York 17, N. Y.

This amiable workhorse among single-lens reflexes is the descendant and in fact the same basically as the original and now historic Contax S (1949) which came from eastern Germany to surprise the western world.

It now has internal coupling for the semi-automatic diaphragm lens. After each exposure you still must recock the diaphragm to full aperture for best focusing.

The lens we tested gave at fullest opening an image sharp only in its center, and only when we stopped it to f/4 was it passable. Others we've used have been much better.

The diaphragm is the spring loaded type, which a pin in the rear of the lens, pushed by the camera body lever, releases before shutter acts.

With the Pentacon F, now, you see a bright image. The new pentaprism certainly is ages removed from the old days when the screen was coarse, its edges dark, and brightness merely a desire. It permits focusing rapidly, and sharply. The rear viewing glass, as always, is large and allows you to see the full field with your glasses on.

Now for items which annoy. Photographers still grumble because between 1/20 (beginning of the slow speeds scale) and 1/50 (beginning the high) there is no shutter speed. One wishes deeply for that valuable 1/30! At slow speeds the mirror flies up with a bang, and shakes the camera. Another item: the shutter machinery still wheezes.—F. E. S.

ROLLEI HYBRID HAS NEW FOCUSING SCREEN

Manufacturer's Specifications: Rolleiflex T 2¼ twin-lens reflex camera. Lens: 75mm f/3.5 Tessar; Heidesmat f/2.8 viewing lens. Shutter: Synchro-Compur MXV, 1 to 1/500 sec. plus B. Other features: New, extra-bright focusing screen, removable lens hood, depth of field indicator on focusing knob, film type reminder dial on focusing knob, special masks for ground glass, and focal plane with automatically adjusting counter mechanism for taking 16 pictures of 1⅝ x 2¼ size on 120 film, automatic parallax compensation. Price: $169.50 without case; mask set, $4.95. Importers: Burleigh Brooks, Inc., 10 West 46 St., New York 36, N. Y.; Ponder and Best, 814 N. Cole Ave., Hollywood 38, Calif.

In 1929 the original Rolleiflex emerged triumphant from the Germany factory of Franke & Heidecke. It was followed in 1933 by its less expensive sibling, the Rolleicord I. Since that time the two separate Rollei lines have followed their separate paths, the -flexes aimed at the professional and advanced amateur market, the -cords primarily for those whose photographic needs don't (or pocketbooks can't) demand the ultimate in twin-lens reflexes.

Now the Rolleiflex T has been added to the Rollei family. It is not a completely new camera but rather combines features of both the -flexes and -cords. The T has the same bright focusing screen and a focusing hood similar to those of the Rolleiflex F which was reported last month in "Modern Tests." The new hood, however, does not have the F's eye-level focusing. The camera body itself is similar to that of the current Rolleicord. The film transport is similarly semi-automatic—instead of having the -flexes' feeler mechanism which sets the counter automatically, you must line up arrows on the film backing with markings on the camera film plane.

One feature of particular interest is the masking system. When you insert the focal plane mask, you automatically set the transport and counter mechanism for 16, rather than for the usual 12 pictures per roll.

The aperture and shutter speed selectors have LVS coupling and are

(Continued on page 100)

MODERN TESTS

(Continued from page 99)

operated with one knob by the left hand. Controls can be uncoupled by pulling out the knob, making it possible to adjust the aperture separately. Shutter speed, however, must be selected with adjustments coupled. In practice, this one-knob system seems somewhat more difficult than separate controls. The knob is hard to pull out and it's easy to change both settings accidentally when intending to adjust only the aperture.

The Rolleiflex T is light—quite a bit lighter at 2 lbs. 13 ozs. with case than the Model F's 3½ lbs.

The lens, of course, is top quality; the camera body itself a precision instrument. The Model T successfully fills a gap between the expensive E and F Rolleiflexes and the Rolleicords.

—P. C.

CLOSE FOCUSING REFLEX WITH RETURN MIRROR

Specifications: Alpa 6b 35mm eye-level single-lens reflex. Lens: 7-element 50mm f/1.8 Kern Macro Switar with stops to f/22, focusing to 10 in. Shutter: Cloth focal plane with speeds from 1 to 1/1000 sec., B, FP and X sync, self timer. Focusing: 45° eye-level prism with central split-image rangefinder. Other features: Completely automatic external automatic diaphragm, rapid return mirror, rapid wind lever, direct optical finder, intermediate shutter speed settings. Price: $459. Importer: Karl Heitz, Inc., 480 Lexington Ave., New York 17, N. Y.

The Swiss-made Alpa camera line is the first European entry off and running with the much desirable rapid return mirror which prevents image blackout when the shutter release is pressed. In addition, the camera long criticized by photographers in a hurry who wanted a rapid wind lever, now has just that. The clear plastic lever is spring loaded and is drawn back clockwise from the front of the camera towards the rear—just the opposite as on most cameras. It sits atop the knurled shutter speed-wind knob. However, it does speed up shooting considerably. Incidentally, should you want a rapid wind on an Alpa you now own, it can be fitted if you have a late model.

Other improvements on the camera include a much more legible shutter speed dial and electronic flash synchronization at about 1/70 sec. which is higher speed than any other focal plane camera I know. It largely eliminates the danger of double images with electronic flash. The prism at 45° is still something that the individual photographer will like, get used to, or not like at all. There is the problem of shooting vertical pictures of course. You must stand at a 45° angle to the subject if you use the prism finder.

The viewing image is clear and sharp to the corners although the ground glass is slightly coarse. The rangefinder in the center is very clear and nothing could be more welcome when shooting at ten inches (which is the remarkably close distance to which the Macro-Switar lens focuses).

The automatic diaphragm and shutter action is silent and smooth—except at speeds of 1/15 sec. or less when the shutter gives off a buzzing sound. The ratchet on the rewind is rather noisy.

The Macro-Switar lens is known for its excellence. The camera is as sturdy as a Mack truck and finished like a Rolls Royce.—H. K.

MODEL S (FOR SIMPLE) IS THE BASIC MIRANDA

Manufacturer's Specifications: Miranda Model S 35mm single-lens reflex camera. Lens: 5-element 50mm f/2.8 Soligor Miranda with stops to f/22. Shutter: cloth focal plane, speeds 1/30 to 1/500 sec., plus B, FP and X sync. Focusing: waist-level reflex with condensing and fresnel lenses. Other features: folding film rewind crank, interchangeability of other Miranda finders, lenses, adapters, and accessories. Price: $99.95. Importer: Allied Impex Corp., 300 Fourth Ave., New York 10, N. Y.

Just at a time when the 35mm single-lens reflex cameras are becoming bedizened with all sorts of automatic refinery, the Miranda company is offering a basic camera. This is a "beginner's" Miranda. Yet as you grow along with it, you can improve it, and end up with an approximation of the best.

The company discarded assets it felt you could get along without. A self-timer, for instance; speeds to 1/1000 sec. and below 1/30; a rapid return mirror; a single rapid lever to cock shutter and advance film; a pentaprism; and a *very fast* lens with automatic diaphragm.

But it retained important assets on which the Miranda achieved acclaim. That extremely quiet and smooth shutter in a precisely machined body; the interchangeable lens mount; interchangeability of viewing accessories; and the folding film rewind crank.

And it added a small but significant improvement. Look through the deeply hooded waist-level viewfinder and you see a ground glass image which for brightness will astound you. Miranda has combined a condenser lens and fresnel lens.

You can at any time as you desire and your purse permits, add the Miranda accessories: the pentaprism, a rangefinder ground glass, scientific viewfinders which magnify highly, all the automatic Miranda lenses and adapters for all the other makes. The only things you cannot do, the importer tells us, are add slow shutter speeds or the 1/1000 sec., rapid lever film wind, self timer, or rapid return mirror.

The large, knurled knob which advances film, cocks shutter, and sets the dial frame counter beneath it, *did* take a fraction of a second longer. We didn't miss the 1/1000 sec., however; we seldom use it. As for the slow speeds, we venture it's common knowledge now that anyone who wants quality (no movement) in 35mm negatives uses fast shutter speeds, and a tripod for anything below 1/30.

Now about the lens. This is a 5-element f/2.8 50mm Soligor Miranda, pre-set. At f/2.8, the lens we tested produced an image sharp in the center and acceptably so at its edges.

Stopped down to f/5.6, the image from edge to edge was extremely sharp. It held up thereafter, even down to f/22. A word about its preset mechanism: it's in two parts. Turn a collar up front on lens barrel and click into the diaphragm setting you desire. Without moving collar, flick a freely moving lever below to open diaphragm, or close it to your setting.

The lens is in chrome. Footage markings are in red down to three ft. and yellow from there to 16 in. Meter markings are in black. It has a depth of field scale.—F. E. S.

HOW TO GET A BRIGHTER PRISM REFLEX IMAGE

Specifications: Lumlite Super Sensitive Focusing Glass for Exakta and Miranda. Price: $39.50. Distributor: Aetna Optix, 350 West 31 St., New York 1, N. Y.

It's quite simple. Remove the condensing lens from the underside of the Exakta pentaprism, replace it with the Lumlite and overall image and corner brightness increase noticeably (the ad literature said 400 percent) when using most lenses. In any event it is certainly an improvement of vast measure. The Lumlite, which has a laminated plastic lenticular surface also makes focusing easier. When the image is out of focus, the image breakup is swift. When you reach sharp focus, the image seems to snap right in, leaving little doubt as to the exact point of sharpness. The viewing surface itself is extremely fine.

Although the Lumlite was designed specifically for owner installation in Exaktas, we found that it could also be installed in Miranda cameras by a repairman. It was a great help in that camera, too.

You may experience some trouble when using the Lumlite with some wide-angle lenses. Central definition remains good but brilliance does not extend completely to the corners. If you are using a wide-angle lens, try it first and see.—H. K.

ANSCO INTRODUCES FAST 8MM COLOR FILM

Manufacturer's Specifications: Ansco Moviechrome 8mm color film. Exposure Index: Daylight 20. Load: 25 ft., double eight spools. Processing: Ansco or independent processors. Price: $2.85. Manufacturer: Ansco, 40 Charles St., Binghamton, N. Y.

Lo, after these many years it has happened—there's a new 8mm color film—Ansco Moviechrome with an exposure index of 20. It's not fast enough to cause a complete revolution in the type of movies currently made by most amateurs—but it does offer promise of much greater freedom than heretofore enjoyed. First, Moviechrome is an integral tripack film. And anyone who is now processing Kodachrome can process Moviechrome in the same solutions and tanks.

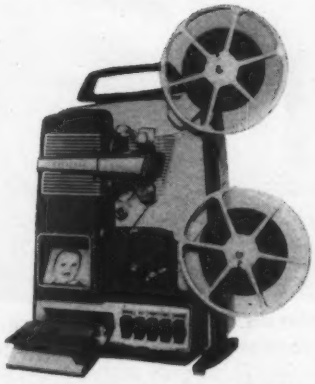
Let's talk about the speed. What were we able to do with it? The day we chose for testing turned out to be dark, dank and rainy (somehow it always is). In the past, on days like this we were able to shoot only at f/1.9 or larger openings. With Moviechrome, lens openings were between f/2.5 and f/3 at 16 fps.

Later that week we tried some sunlight shots—with average exposures between f/11 and f/16. Shadow areas required about f/5.6.

We moved indoors (even though Moviechrome is available only in daylight emulsions. A bank of four overhead fluorescents provided exposure readings of about f/1.8. Results were interesting, since no one knew we were shooting (no barlight to tip them off). However, even with daylight fluorescents, film showed a slight red tint.

Outdoor color rendition proved good—although Moviechrome exhibited a tendency toward blue in shadow areas. Skin tones had slightly reddish hue—but hardly enough to be disturbing.—M. A. M.

KEYSTONE K-110: TRUE EDITOR-PROJECTOR



Manufacturer's Specifications: Keystone K-110 8mm movie projector. Lens: Magnascope ¾-in., f/1.4. Lamp: 21-volt, 150-watt Super Tru-flector with step-down transformer. Reel Capacity: 400-ft. Drive: Built-in gears in folding reel arms. Other features: Built-in film editor, splicer, automatic room light turn-off, still projection, rewind, keyboard operation, blower cooling, clutch control. Price: $199.50. Manufacturer: Keystone Camera Co., Inc., Hallet Square, Boston, Mass.

The Keystone K-110 8mm movie projector is quite a package. It has most of the things that movie makers want in a projector—and a few things they may not have thought about. We'll get to the fringe benefits in a minute. Right now, let's concentrate on the essentials. The most important thing about any projector is the quality of the image it throws on the screen. Getting right down to it—the K-110 leaves little to be desired in image quality. Screen brightness is of high quality from corner to corner. The variable speed rheostat assures flickerless images because speed can be adjusted to precisely the point required no matter what the voltage of the house current. Spring-like clips in the gate grip the edges of the film firmly seating the image. Picture is unusually steady.

The Keystone K-110 is not the quietest machine we've ever tested. But noise level is not annoying.

Of the several conveniences built into the K-110, one of the most desirable is the illuminated push button control panel. Response to off, forward, still and reverse is instantaneous. More important, you can't make a mistake and shove the machine into rewind while projecting normally. To rewind, the speed control is pushed all the way to full speed, the projector turned off, and the rewind button punched.

Built-in editors are really not new—but one that provides a 2½ x 3-in. image is worth talking about. The editing switch is at the back of the projector and turns on an independent optical system. The image is good even with room light on.

The K-100 is not too light—26 lbs. —but there's an awe-inspiring amount of good construction involved in that weight.

A storage compartment takes care of the 5-ft. power cord.

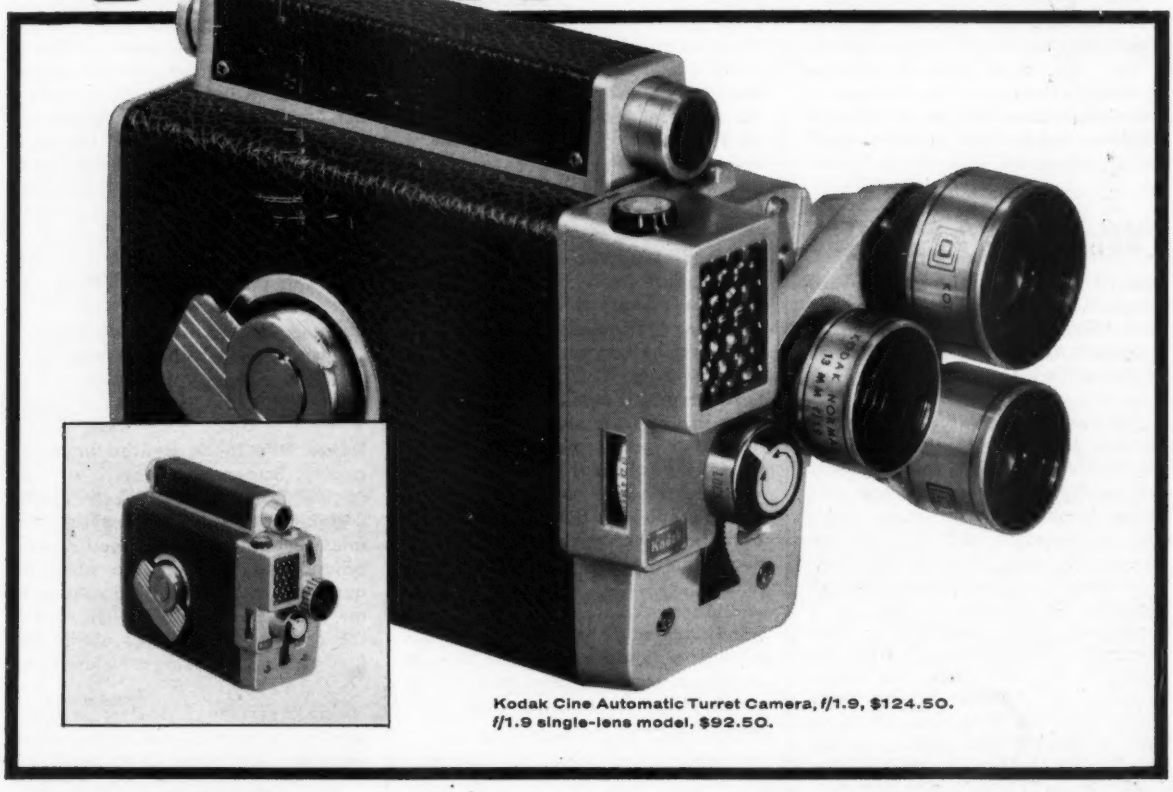
One other neat arrangement: the outlet for a house light is inside the power cord compartment. Turn on the projector and the house light goes out.

—M. A. M.

IN NEXT MONTH'S MODERN

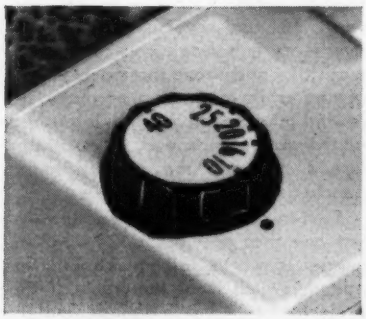
Don't miss it! MODERN's giant picture section: New ideas for summer shots.

NEW 8mm KODAK

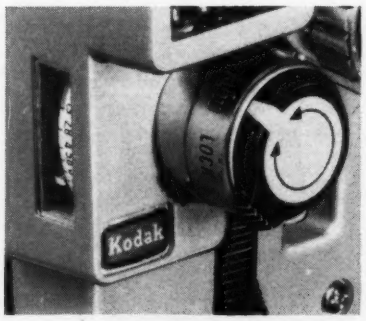


Kodak Cine Automatic Turret Camera, f/1.9, $124.50.
f/1.9 single-lens model, $92.50.

KODAK CINE... *the finest name in movies*

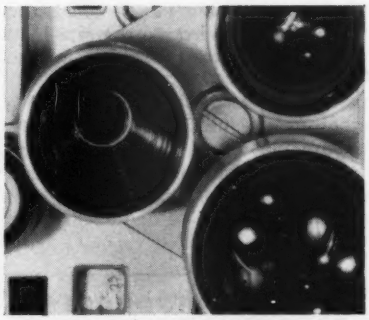


Film-index dial has film-speed settings from 10 to 40. Kodak Cine Automatic Cameras can thus adjust to any faster films of the future that may be developed. Control also lets you vary readings from meter dial.



Meter dial (left above) shows f/stop at which "electric eye" is holding diaphragm.

Manual "lens-lock" (right) holds lens at any setting. Lets you operate under unusual or extreme lighting conditions.



Lens turret turns easily, click-locks into position for 13mm standard, 6.5mm wide-angle, and 24mm telephoto views. Fine f/1.9 lens system captures sharp, crisp detail, has the speed to give you good exposure under adverse lighting.

EASTMAN KODAK COMPANY

CINE AUTOMATIC CAMERAS

Accurate "electric-eye" meter and "lock-in" lens control combine to give you new creative freedom

From the moment you pick up a new Kodak Cine Automatic Camera you're free of the sheer mechanics of movie-making.

Worrying over lens settings becomes a thing of the past. You're free to concentrate on the real fun of movie-making—the *content* of your film.

You're free to think about camera angles, about posing, about the flow of your action.

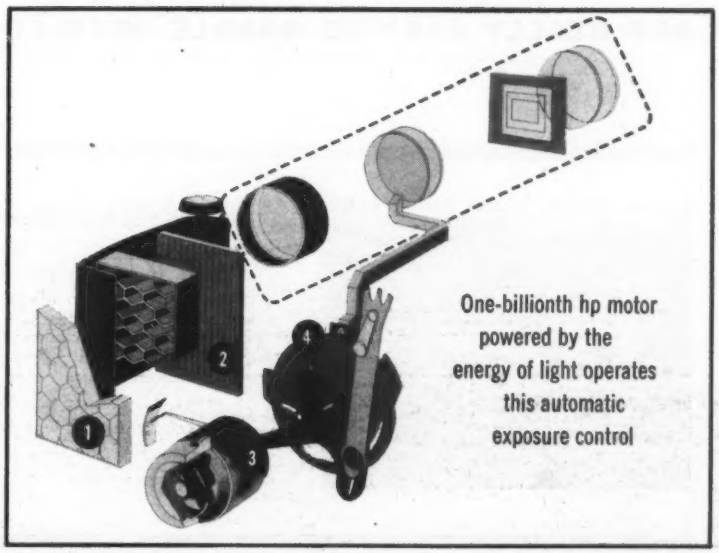
You're free to organize your scenes bit-by-bit in your mind's eye and then to shoot them as effortlessly as you see them.

Results are certain, dependable—you're always sure that you haven't lost an important sequence because of changing light or stopping to change lens settings. The "electric eye" keeps your exposure right on the nose.

Equally important—you're always in complete charge of this camera. When you want to shoot special effects, you can use the manual "lock-in" to hold the lens at any setting the meter reads.

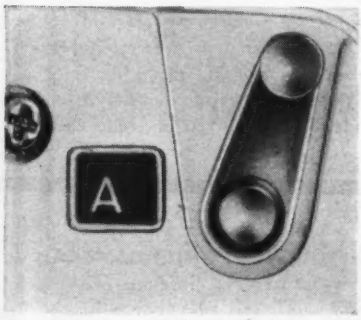
This, then, is movie-making at its best. An "electric eye" for dependable exposure accuracy. A manual lens control for the flexibility you demand in a camera.

Get the feel of a new Kodak Cine Automatic Camera—turret or single-lens model—at your dealer's soon.

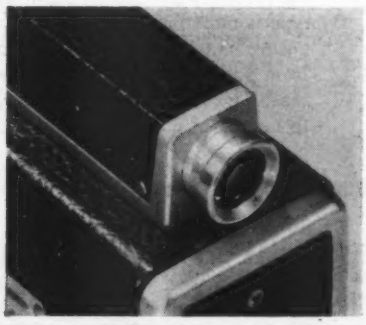


"Exploded" diagram shows how "electric eye" works. Prisms (1) collect light from scene and direct it onto light-sensitive cell (2) which converts light into an electric current. This current operates the tiny torque motor (3). Exposure is controlled by a precision diaphragm consisting of two thin moving vanes (4) which operate behind the lens. Lens is not shown.

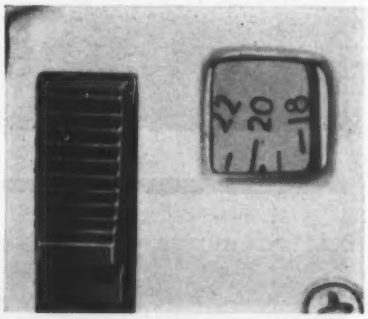
Elements within dotted line of above diagram are parts of the telescopic viewfinder which contains a low-light-level warning; filter indicator; field framer for regular, wide-angle, and telephoto views; and adjustable eyepiece.



Built-in "Type A" filter goes into place at the flick of a lever. Permits use of indoor Type A Kodachrome Film outdoors. An indicator in viewfinder turns orange, and the letter "A" shows in window in front of camera when filter is in place.



Telescopic viewfinder shows fields for all three lenses. Fields and lenses are coded for easy selection. Eyepiece adjustable to individual eye requirements. Bright spot in viewfinder turns dark when light is too poor for good movies.



Footage meter resets automatically when camera is closed after loading. ***Film release button*** can be locked for continuous operation.

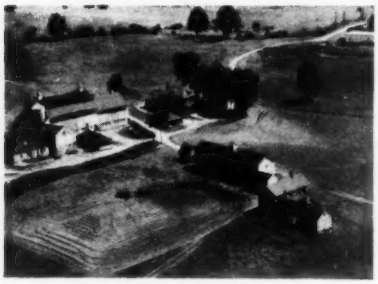
Prices are list, include Federal Tax, and are subject to change without notice.

Rochester 4, N.Y.

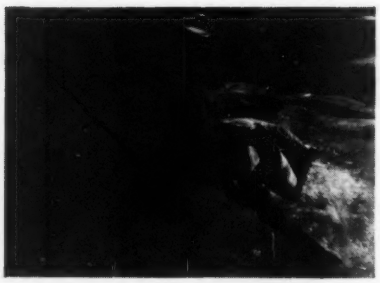
Kodak

MAKE THE LIGHT WORK!

HERE'RE SEVEN "UNUSUAL" MOVIE LIGHTING SITUATIONS THAT ARE REALLY EASY TO HANDLE WITH COLOR IF YOU KNOW HOW



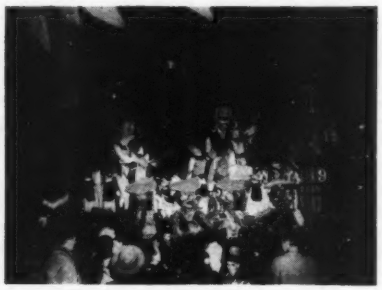
WHAT'S YOUR ALTITUDE? THAT'S THE KEY TO GOOD AERIALS: Shooting footage on the ground in bright sunlight or at about 1000 ft. in an airplane requires just about the same exposure. It's when you climb to about 3000 ft. and point the camera down that things can get tricky. An exposure meter won't do much good—since clouds and haze prevent accurate meter reading. But if you set the lens between f/8 and f/11 at 16 fps, results will be good. Above 4000 ft., use f/11. A haze filter helps to cut excessive blue in processed film. Also, keep camera away from sides of plane. Vibration can ruin footage. Also, try shooting at faster fps speeds (open lens accordingly) for steadier images.



AND IT'S HOW DEEP YOU GO THAT DETERMINES F-NUMBER: Actually, for skin diving motion pictures there's really little difference between exposure at the surface and two or three feet under water. It's when you hit depths of five feet or more that exposure changes. In clear water, open up about ½ f-number from surface reading for every five feet of depth. If you use an exposure meter, reflected type is most practical. Close-up readings are best. Best color and exposure can be had with shots made no more than five to eight feet from subject. After that, tiny particles in water cut down on light reaching camera lens. CC-40R filter is useful for good color rendition to depths of 30 ft. After that, color tends to show strong blue cast.

IT ALL DEPENDS ON HOW CLOSE YOU WANT YOUR CAMERA: In most cases, the easiest way to shoot extreme close-ups with a movie camera is to use close-up lenses. There's no change in exposure and lens slips over regular taking lens. With most often used close-up adapter strengths, +1, +2 and +3, you can shoot from 40 to 13 in. from subject. Close-up lenses are readily available in strengths to +10. With the stronger units, focusing is critical and a deviation of just a small part of an inch can ruin shot. You can come within 1 or 2 in. of subject with extension tubes. Using tubes changes the amount of light reaching the lens. Kodak Movie Photoguide provides information on effective aperture for various extension tubes.

THERE'S MORE LIGHT THAN YOU THINK FOR RAIN MOVIES: If you have an f/1.8 lens on your movie camera, you can shoot in the rain. Take exposure reading on 8 or 16mm subject because wet streets may influence the meter toward an inflated reading. Medium shots and close-ups are most effective rain shots. If you don't have a meter, shoot at an opening slightly larger than f/1.8 with slow color films. If you shoot in fog, try an exposure at f/2.8 or slightly larger at 16 fps. If fog is on the thin side, you may be able to get really good exposure at f/4. A haze or skylight filter will be effective in cutting blue effect and providing slightly sharper looking images.

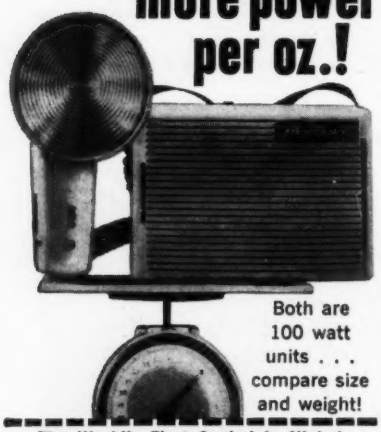


FAST LENSES AND FAST FILM MAKE GOOD NIGHT SHOTS: It's always been possible to shoot night subjects such as street signs, some well lit sports events, and entertainment districts with slower color films and f/1.8 or even f/2.5 lenses. Now, with the advent of f/1 and even f/0.9 8mm lenses and f/0.95 lenses for 16mm, the movie maker can shoot almost anything that has a fair level of light. Meter reading is safest way, but widest opening possible for torch light parades, campfire scenes and the like will give fair results. Using faster films—Ansco Moviechrome or regular or Super Anscochrome—makes it even easier when combined with super fast movie lenses. Moviechrome, available only in daylight emulsions, can be used for 8mm.

FILMING FROM A MOUNTAIN—TRUST YOUR LIGHT METER: Mountain filming is no difficult problem if you know your subject. If you shoot close-ups of people or things in high altitudes your meter won't be lying if it tells you the exposure is the same as at sea level. It's a bit more tricky when shooting distant subjects. If you don't have a meter, consider scenics as light subjects and shoot between f/8 and f/11. Don't expect to get much shadow detail of valleys or other mountains. Incidentally, if you get a really inflated reading with slow color film such as Kodachrome, it may be because of snow. Suspect any reading greater than f/11.

CHOOSE YOUR LIGHT FOR EFFECTIVE REFLECTION FOOTAGE: You can shoot interesting reflections in a pool in bright sunlight by using an incident light meter to give you an average reading. Highlights will show up well, but figures may tend to be a bit dark. Opening the lens slightly helps. For best detail, overcast or hazy day is best. Take an average reading using reflected or incident light meter. It's happened so we'll mention just one word of caution. Assume a shooting position where you and your camera won't accidentally show up in the film. Also, try using increased fps speeds to lengthen duration of the shot if pool is extremely small.

Ultrablitz® Meteor gives more power per oz.!



Both are 100 watt units . . . compare size and weight!

The World's First Sealed in Nickel-Cadmium Unit with DUO-TRANSISTORS!

METEOR . . . most powerful, versatile unit of its size. Weighs slightly over 3 pounds, measures only 7¼"x5"x2"! Batteries never need replacement! Built-in charger operates off normal 110 volt house current! Get over 100 shots per charge, or operate on AC current. Full and half power switch; automatic power cut-off; and variable beam reflector. Side-Light and Photo Cell available. At all better dealers. 99.50

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Built-in Lifetime Battery! Carry 150,000 Flashes in Your Pocket!

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the MOVIE MAKER

by MYRON A. MATZKIN

Is the electric eye camera good enough for the serious amateur?

The electric eye movie camera is definitely on the verge of growing up. The first 8mm automatic units of a few years ago had almost none of the features movie makers have become accustomed to seeing on a camera. In fact, they looked like throwbacks to the 1930's when the first 8mm cameras appeared on the market.

The features of most were, to say the least, rudimentary. The finders had etched fields for accessory lenses, and the accessory wide-angle and tele lenses were really converter units—not complete lenses. The cameras operated at only one speed—16 fps. The normal converter lens was usually of fixed focus design. And you could use the cameras only with Kodachrome, unless you wanted to buy an accessory meter and operate the camera manually. But, if all you wanted were movie snapshots—without the least bit of effort other than loading the camera—the electric eye could deliver fairly adequate footage. It was not a camera for the serious movie maker.

But the last year has seen a tremendous change. In fact, most of the change has taken place within the past few months. It may be that manufacturers suddenly realized that color film was coming of age—and that it might mean faster films for 8mm cameras. Today, there are a whole raft of 8mm cameras with provision for using faster films—Ansco Moviechrome (E. I. 20) for one. Generally, the range is for films with exposure indexes from 10 to 40—Eastman Kodak, Bell & Howell, Argus, Keystone. However, Bauer has one camera with a range up to 80 and another to 400—which should take care of any new films for quite a while. The Eumig Unilectric, first shown at Photokina last year, will be available here soon and has a film range up to 100.

But don't expect those faster color films right now—or even tomorrow. So far, anything that may sound definite is just a rumor.

One of the major problems with the first 8mm automatics and even the semi-automatic was the quality of the image one could get on film with openings of f/4 or larger when shooting with converter lenses. Quite often the results were unsatisfactory. The converter lens idea is hardly new—but for the most part had been abandoned until a few years ago. But the nature of the electric eye camera brought them back. Until last March, only one camera in the U.S. offered interchangeable lenses and semi-automatic operation—the Bolex B8-L. That has changed, too.

One lens can do it

Perhaps the zoom lens is the most significant development. Here's a single lens that will do the job of a great many interchangeable lenses and deliver a relatively high quality image. It requires no really radical change in electric eye circuit concept.

Two cameras are already equipped with zoom lenses—the Automatic Revere CA-7 and the semi-automatic Konica Zoom 8. Also, the Pan Cinor DV30 may now be mounted on the Bolex Compumatic cameras. And that's not all. The Sankyo 8-E semi-automatic is equipped with a turret mounting two regular lenses that couple to the meter. Set the exposure for one lens and the other is automatically set.

One of the most important electric eye innovations had nothing directly to do with movie cameras. The Yashica Future, a 127 still camera, has solved the problem of coupling automatic exposure determination to a lens with a regular leaf-type shutter. It just might be possible to adapt the system to movie cameras.

But there were other important developments. For example, the fully automatic Bauers offer filming speeds from 12 to 48 fps. Aside from the additional exposure control supplied by multiple speeds, the electric eye camera can now provide the special effects that were lacking in older models.

A fine, old idea

Strangely enough, the Argus Cinetronic brought back one of the more worthwhile features of older camera design—the sprocket drive. And the sprocket drive in the Cinetronic does not interfere with the drop-in loading feature either. But it does add assurance of better film registration—which means sharper, steadier images. And for those who want really special features—there are electric eye cameras with variable shutters (Bolex) and even backwinds for lap dissolves (Yashica and Elmo).

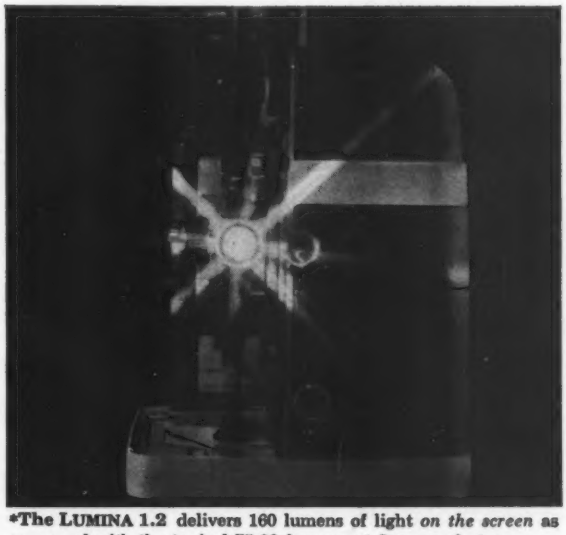
While sprocket drives, fps speeds

(Continued on page 146)

From the originators of the modern electric eye cameras...

The Brightest 8mm Projector in the World

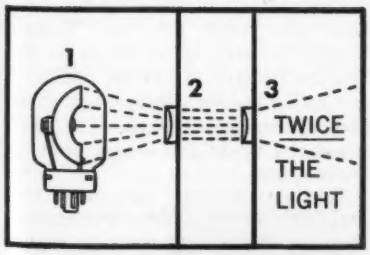
The new Bell & Howell LUMINA 1.2 *gives your movies "snap" and contrast you've never seen before. Its new illumination system actually* doubles* *the light on your screen.*



*The LUMINA 1.2 delivers 160 lumens of light *on the screen* as compared with the typical 75-90 from most 8mm projectors.

The LUMINA 1.2 sheds a startling new light on home movies, not with merely a stronger lamp, but with a radically *new type* of illumination system.

Actually, it starts with a smaller lamp—(1) smaller, yet twice as brilliant. Starting with this brighter light, the LUMINA 1.2 then *concentrates* the beam through the aperture (2), utilizing its full power. To take full advantage of this greater light power, the beam is then projected through a newly designed f/1.2 lens (3), the *fastest* lens in any 8mm projector. The result is a new system



that breaks distinctly from the wattage tradition and *doubles* the light on your screen.

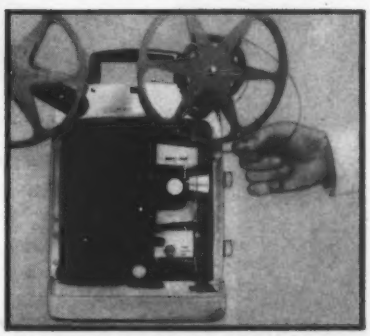
You'll see the difference at once, especially in a comparison as shown below. The LUMINA's brilliance gives you greater "snap" and contrast, more vividness and realism. Even in

semi-lighted rooms, details in your film jump briskly to life.

The LUMINA 1.2 is brighter, and *cooler* as well. Its new type of lamp throws off less heat than conventional types. The compact lamp housing is always cool to the touch.

Rolls its cord automatically. The cord in the LUMINA 1.2 rolls back into the projector automatically. It never twists or snarls, never gets in the way, and never gathers dust!

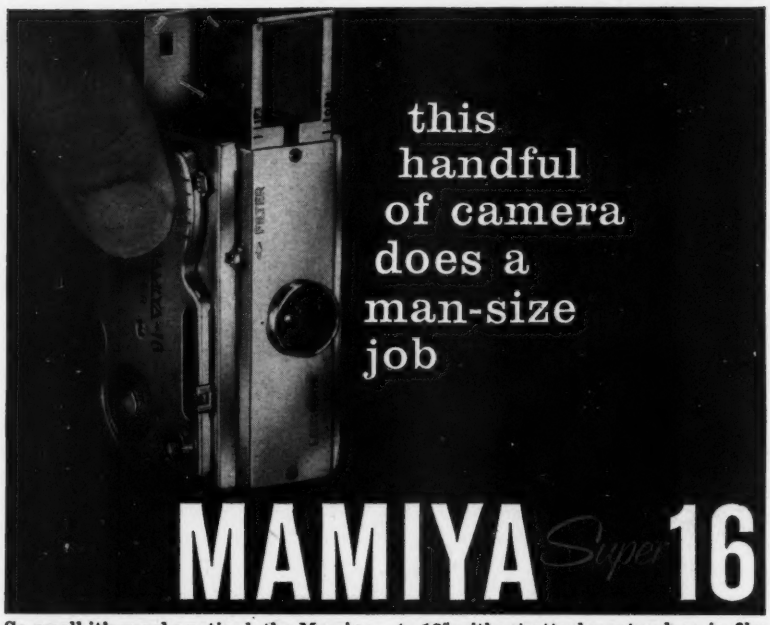
Threads itself automatically. The self-threading LUMINA 1.2 solves the biggest single problem in setting up a projector. Touch the film to the slot and it's automatically threaded in just 3 seconds! No fumbling or delays, even in the dark. And if old or damaged film causes "fluttering," a touch of the *Automatic Loop Setter* brings the picture back at once.



Ask for a demonstration at your camera dealer's. LUMINA 1.2, $159.95 . . . as little as $16 down.

Bell & Howell

FINER PRODUCTS THROUGH IMAGINATION



So small it's rarely noticed, the Mamiya Super 16 is with you, wherever you go, whatever you do. And it turns out snappy wallet-size black and whites—color slides—full color prints.

Man-size features too: flip of the "Action Wheel" advances film, sets shutter; a full range of shutter speeds and lens openings; built-in flash synch; close-ups to 12" without attachments; drop-in film loading; and a built-in interchangeable yellow filter. Looking for fun, surprises, adventures? Get the Mamiya idea.

Mamiya Super 16 (Model III) with leather case **$39.95**

MAMIYA SUPER 16 GIFT KIT — *camera, case, flash, 3 rolls of black and white film, flash bulbs* **$49.50**

For illustrated brochure, write Mamiya Division, Caprod, 111 Fifth Ave., Dept. MP-7 New York 3, N. Y. or Precision Cameras of Canada, Ltd., 77 Vitre Street W., Montreal

DISCOVERY

(Continued from page 95)

William Vasillov's interest in photography predates World War II. He got his first camera, an unidentified 4 x 5 view, when he was working at a Civilian Conservation Camp during the depression. There, he took postcard scenics in order to pick up some extra cash. When he was still in college (Columbia University where he studied Russian language and literature) he often bought the fashion magazines—*Vogue* and *Harper's Bazaar*—because he liked the photographs. Although he didn't practice photography, he appreciated it.

One of the photographers Vasillov particularly admired was Horst P. Horst, who was then working for *Vogue*. During the war Horst and Vasillov met at a basic training camp and struck up an acquaintance. Shortly after the war Horst wrote Vasillov about a job as a photographer's assistant at Vogue Studios, which was then at the peak of its fame and productivity. Vasillov took the job, and spent a year and a half with the Conde Nast photographers. He has since worked for a series of free lancers, including George Platt Lyons, Frances McLaughlin and Henry Clark, his current employer.

Weekend photographer

Vasillov's own photographs, like those of most other amateurs, are mostly taken on weekends, on vacations, or at night. He shoots an occasional commercial job, but the bulk of his photographs are non-commercial. The three pictures on *pages 94* and *95* are representative.

These pictures illustrate clearly the most important characteristics of Vasillov's seeing and of his shooting technique. He rarely photographs the overall scene, preferring to isolate details within a general area. Either by moving in close or using a longer than normal lens, by selecting plain backgrounds or by using a wide aperture and throwing background details out of focus (as in poppies, *page 94*), Vasillov isolates his subjects. You, the viewer, have no clue to their circumstances or surroundings.

Although he left his Connecticut farm home some twenty years ago, William Vasillov has retained an affinity for the country. He says, "I love the country—and really find very little I like about the city except my work. If it were practical I would live outside town on my own land."

The extraordinary directness and simplicity of Vasillov's photographs seems at least partly traceable to his country origins. He has a solid, integrated forthright view which has little in common with the complex and diverse outlook typical of the city-bred.—P. C.

"love at first sight!"

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PICTURES in a MINUTE

by JOHN WOLBARST

How to make the sky important in your Polaroid Land prints.

This is the season of beautiful white clouds floating in bright blue skies. Great picture material. Unfortunately, those lovely sky/cloud combinations usually lose their charm or disappear entirely in the transfer from reality to print. Here are some trial-proved pointers for more success with cloud pictures.

You'll need one accessory—a colored glass filter to fit over the camera's lens. For all Polaroid Land camera models except the Pathfinders, that means the Polaroid #541 Filter Kit; for the Pathfinders, #551 Filter Kit. Both can be had from your photo dealer.

Of the various filters in the kits the orange one gives the best all around result. The filter has the effect of cutting down the amount of blue sky light reaching the film, so the sky registers darker than it would without the filter in place. Thus, images of white clouds (unaffected by the filter) stand out

(Continued on page 132)

WHITE CLOUD, BLUE SKY: Ground objects will look more exciting if outlined against the clouds. That means patient waiting for things to drift into proper position. Then, shoot and develop as rapidly as possible, so you can try again if the result is not right.

MODERN'S POLAROID LAND PICTURE CONTEST!!!

CONTEST RULES

1. **Who may enter:** Any amateur or professional photographer except employees of MODERN PHOTOGRAPHY, Photography Publishing Corp., Polaroid Corp., and their immediate families.

2. **Pictures eligible:** Any photograph made with Polaroid Land film, with a Polaroid Land camera, or with a Polaroid Land back or film holder attached to a conventional camera. Any type of subject matter. You need not own the camera you use.

3. **Contest dates:** Begins May 1, 1959, closes July 15, 1959. Prize-winners will be announced later.

4. **Judges:** The editors of MODERN PHOTOGRAPHY will judge the contest. Their decisions will be final.

5. **How to submit pictures:** *Do not send valuable original prints, for no entries will be returned under any circumstances.* Instead, use your Print Copier, or get a copy negative and copy print made by the Polaroid Copy Service (the instruction sheet packed with each roll of film tells how to do this). Keep the negative and original, mail the copy print to Polaroid Land Picture Contest Editor, MODERN PHOTOGRAPHY, P. O. Box 2724, Grand Central Sta., New York 17, N. Y. *Photography Publishing Corp. will not be responsible for loss of or damage to any entries in this contest.*

6. **Number of entries:** You may enter as many pictures as you desire, provided that each and every one has a filled out entry blank firmly attached to it (see rule 7). Additional entry blanks may be obtained from Customer Service, Polaroid Corp., Cambridge 39, Mass., or by sending a request plus a self-addressed stamped envelope to the Polaroid Land Picture Contest Editor, MODERN PHOTOGRAPHY, P. O. Box 2724, Grand Central Sta., New York 17, N. Y.

7. **Entry blank:** Each and every picture submitted must have firmly attached to it the entry blank provided here. We suggest the use of transparent tape to hold print and entry blank together. There is no entry fee. Please typewrite or print clearly. For extra entry blanks see rule 6, above.

8. **Preliminary judging:** This will be done with the copy prints. When pictures suitable for final judging are selected, photographers will be asked to submit original prints. Prize-winning prints and all publication and promotional rights to them will become the property of Photography Publishing Corp. However, prize-winners may keep the copy negative and make prints from it for personal use only. Original prints requested for final judging, but which do not win prizes, will be returned. *However, Photography Publishing Corp. will not be responsible for loss of, or damage to, these prints or any others entered in the contest.*

9. **Correspondence:** Due to the large number of entries, the Polaroid Land Picture Contest Editor cannot enter into any correspondence about pictures submitted. Except for requests for additional entry blanks, please do not write to the Polaroid Land Picture Contest Editor.

THE PRIZES

Amateurs and professionals will compete in separate classes and there will be separate but similar prizes for both classes.

Three top winners in each class will receive:

$250 cash, each.

Three secondary winners in each class will receive a choice of:

Polaroid Land camera Model 110A, or 48 rolls of Polaroid Land film, or a #500 Polaroid Land 4 x 5 film holder to fit conventional press or view cameras, with 10 boxes of Polaroid's new 4 x 5 sheet film.

OFFICIAL ENTRY FORM—PLEASE PRINT

Polaroid Land Picture Contest Editor, MODERN PHOTOGRAPHY
P. O. Box 2724, Grand Central Sta., New York 17, N. Y.

I have read the rules of this contest and am submitting this picture in accordance with them.

Date .....

Name .....

Street address .....

Town ..... Zone..... State.....

Please circle the following items which apply to your picture.

I am an amateur a professional photographer.

I used camera model 80, 80A, 95, 95A, 95B, 100, 110, 110A, 700, 150, 800, roll film back, sheet film holder on .....

I used film type number 31, 32, 41, 42, 43, 44, 46, 52, 53

I used daylight, room light, flash, speed light, floods

I used a filter a close-up lens

Please attach this form firmly to the back of your picture.

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35MM

(Continued from page 44)

While not IBM-electronic-brain-accurate for *all* developers, this developing computer will get you pretty close to the right time.

Some so-called "pan-thermic" developers (777, Edwal Thermofine, Ethol UFG) are designed for use at temperatures up to 90F. If it seems a desirable shortcut not to have to cool the solutions, once more consider first the temperature of the wash water. If it's going to be running at 70F or 75F, then adjust the developer, shortstop, and fixer temperatures accordingly. However, if you have a limited amount of water, and it's up around 80F or 85F, then these developers offer real advantages.

Incidentally, all mixed developers and fixers tend to deteriorate rapidly at high temperatures. Always store them down near the floor, the coolest part of any room.

Controlling the temperature

In hot weather, one of the real problems is keeping the developer at an exact temperature during the entire developing time. This is most easily done by setting the tank in a tray of water.

Usually, I fill the water tray first and set in it an enameled metal graduate or an extra 120 size Nikor tank containing enough developer to process my 35mm film(s). While I'm loading the exposed film into another tank in the dark, the developer temperature is getting adjusted to the temperature of the water in the tray. Metal tanks and graduates are good conductors of heat and cold, and with some stirring of both developer and water the temperature relation soon becomes stabilized. Then I also put the loaded tank into the water so that the metal also reaches the same temperature.

While the loaded but unfilled tank and the developer container are soaking comfortably in the water bath I fill another tray with water and in it set containers of shortstop and fixer. These should reach proper temperature while the film is developing (stir them and the water bath frequently).

The result of this fiddling is that everything is at just about the same temperature. Even if that happens not to be an exact 68F or 70F I can correct the time with my Kodak Developing Computer.

Incidentally, I keep an accurate thermometer in the water bath at all times so I know whether or not the temperature is holding steady.

Although water holds its temperature level remarkably well, it won't stay cool indefinitely in a warm room. Those formulas with short developing times (Ethol UFG, for example) are a big help in assuring properly maintained temperatures. Of course, then you have the other hazard that delay or fumbling in getting the developer into and out of the tank may cause more errors than a minor temperature change would cause.

After the shortstop (30-60 seconds with constant agitation) and fixing in a hardening type fixer (twice the time needed to clear a piece of undeveloped film) we start washing. In many towns water shortages are recurrent. Even without a crisis, why waste water?

According to all the expert, scientific opinion, films are washed most quickly and thoroughly as follows:

1. Rinse for one or two minutes in clean water. You can fill the tank, agitate well, drain, and repeat once or twice. Or, let water run through (filling from the bottom) at a moderate rate.

2. Fill the tank with a hypo neutralizing solution. BFI, Edwal, FR, and Kodak (EK calls it Hypo Clearing Agent) all market these. You can make your own most inexpensively by diluting 2½ ounces of sodium sulfite (anhydrous) in a gallon of water (that's good for at least 100 rolls of 35mm). Let soak for 2-3 minutes with frequent agitation, then pour out.

3. Wash with running water (filling from the bottom) five minutes.

4. Soak film in a wetting agent solution (Kodak Photo-Flo, for example) for one minute and hang to dry.

In the absence of running water, it takes only a couple of quarts and a little effort to do a good job with a 35mm film. First rinse for one or two minutes (two changes of water) with agitation, and next use one of the hypo neutralizers. Then four or five rinses (two minutes each) in fresh water, with vigorous agitation, will finish the washing job.

If you're by the seaside or on shipboard, with fresh water at a premium, clean sea water will wash a film better than fresh water and in about half the time (better use a filter funnel to strain out sand, minnows and stuff). Two or three rinses of 3-5 minutes each with agitation are enough. However, this must be followed by fresh water washing to get rid of the salt water—five minutes in running water, or four or five rinses of two minutes each. So, if you already have the hypo neutralizer available, salt water washing offers no marked advantage in saving fresh water.

Two new Ethol developers

An entirely new product is Ethol Concentrate Type T, a one-shot intended to produce maximum film speed with greatly extended development. This developer is designed to deliberately fog the film to a predetermined degree. The fog serves to mask and reduce the excessive contrast which would normally result from prolonged forced development.

This is a very interesting idea. If it works well (which I hope to find out and report on soon) Type T should help to solve some problems for the available darkness photographers.

In my Nov. 1958 film/developer

(Continued on page 116)

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EXPOSURE-DEVELOPMENT

(Continued from page 68)

printing paper (dried matte) will hold detail in tones from an almost white to an almost black tone. Between these tones, if you relate print tones to subject tones, the printing paper will hold detail in a range of no more than 6 to 7 f-stops.

To find the actual exposure to make the picture, set the exposure index of your film on the meter. Then take a reading from a medium gray tone (see girl's scarf, *page 69*). Or, take a reading from an 18 percent reflectance gray card (most camera stores sell them). Select the shutter speed and read the appropriate f-stop.

Here's how you measure the brightness to determine your developing time. Make two more readings at the same shutter speed you will use for camera exposure—one from the deepest shadow in which you desire to retain print detail and one from the brightest tone in which you want detail. Record these f-stops.

Determine the range of f-stops between shadow and bright tones which you recorded. Here's how: f/2, f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22, f/32 represent a range of full f-stops. Count the number of stops between the bright tone you read and shadow area you read, and include these readings in the count. If the number comes out to be 6 or 7, you have a normal contrast day (possibly a bright, overcast day). If the range is more than 7 (8 to 11), then you have an extended brightness day (usually common in direct sunlight). Or if you come out with less than 6 f-stops between bright and shadow tones, then the brightness range is less than normal (common to rainy, dull days).

To produce the perfect negative we must develop the film so the 6 to 7 f-stop range is always retained. Here's how:

When the brightness range of desired detail is 6 or 7 f-stops (see chart, *page 70* and *71*), normal printing paper will reproduce the qualities equal to this range if you develop your film normally. If subject f-stop range is more than 7 (common to sunny days), you must decrease development to reduce the range to 6 or 7. Reduce the range by decreasing the standard developing time by about 30 percent. On dull days the f-stop detail range might be 3 or 4 f-stops. Develop the dull day film 30 percent to 50 percent more than normal. This will have the effect of expanding the limited brightness range of the dull day negative to equal the range of a bright, overcast day negative.—THE END

35MM

(Continued from page 114)

charts I noted that Ethol UFG might soon be available in liquid form, as well as powdered. This excellent formula is now being sold in liquid quarts ($1.75) with replenisher ($2 per quart). The manufacturer, Plymouth Products Co., Inc., has supplied a revised set of recommended developing times for UFG (liquid or powder) which I'm listing below. I haven't tested these times.

recommended exposure index D	T	film	minutes at 70F
500	400	Kodak Tri-X	5½
200	160	Kodak Plus-X Pan	3½
160	125	Kodak Verichrome Pan	5
80	64	Kodak Panatomic-X	3
650	500	Ansco Super Hypan	5
800	640	Ilford HPS	6
400	320	Ilford HP3	4
100	80	Ilford FP3	3
50	32	Ilford Pan-F	2¼
64	50	Adox KB-17**	5
32	25	Adox KB-14**	5½
200	160	Agfa Isopan Ultra	5
100	80	Agfa Isopan SS	4½
64	50	Agfa Isopan F	4½
25	16	Agfa Isopan FF	3½
160	125	Perutz Peromnia 21	8
64	50	Perutz Perpantic 17	6
32	25	Perutz Pergrano 14	4

**Times given for these films (**) are based on development in UFG diluted 1:3 with water. Use the solution only once, then discard.

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PRO EXPOSURE

(Continued from page 87)

imperfect through carelessness or laziness. Perhaps through choice; that is a different matter, a matter of seeking an effect, a matter of creativity. That is when I use the meter as a point of departure, based on my experience.

"Occasionally I overexpose deliberately. I want such a long scale of gradation, such detail in the shadow, that I will sacrifice some of the brilliance of a correctly exposed negative. Other times, when photographing by natural light and to get some of the peculiar quality of this kind of lighting, I will accept its technical imperfections and sacrifice detail in shadows."

Newman exposes film at its normal rating. He uses D-76. He also inspects. "Don't want blocked highlights. We stop at the density we require. Time-and-temperature is all very well—but still. . ."

Cut film he uses mostly is Super Panchro Press, Type B. Lately he's experimented with Super Hypan, says he likes its quality. In film pack, he prefers Tri-X; and in color, so far Anscochrome gives him the speed he needs, and "more natural color rendition."

So . . . we watch him work

The foregoing is the result of a visit with Newman one afternoon as he photographed New York artist Dong Kingman. His assignment: Kingman and his art, for a portrait which later would appear in a national advertisement.

We had been thinking about Newman's style, and especially how he coped with lighting—sometimes daylight, other times artificial, often both. We had wondered how he calculated exposures. The thing to do was to watch him work, and so there we were.

While Newman talked to us, his assistant Bill Aller quickly set the Meridian 4 x 5 view camera on a Quick Set tripod and behind it, for easy access, arranged several cases containing plate holders, and lights, and clamps and stands. Behind his desk, Kingman sat, waited, watched. He, desk, his art work, were lit by fluorescent tubes above and a hazy sun through high studio, south windows.

Newman began arranging Kingman and his surroundings—the composition. He studied this on the camera ground glass on which he had grease-penciled the proportions specified by the ad agency layout. He determined that to include all details pertinent to his "story" he needed an aperture of f/45. This, throughout, he would maintain.

Newman began "reading" the light. He held his meter, a Brockway, about one ft. from Kingman's face. One second, it told him. Occasionally during the afternoon, Newman would give two seconds exposure. These would be the deliberate overexposures about which he had spoken. These would be the negatives he would handle specially.

After a half hour's shooting, Newman began to notice the sunlight diminishing. His meter confirmed his observation. The important thing, he called out to us as he went to the window, was to retain the exposure settings—to maintain that f/45 aperture. He raised the venetian blinds, the sun streamed in more strongly, and his meter told him he'd compensated for the lessened light. This way, he continued another half hour.

Again, less sunlight. And now Newman brought up a 150-watt Dinky spotlight to illuminate Kingman's face, its right side. This compensated sufficiently.

Now he moves in

All the while posing Kingman in different body and facial positions (the settings remained), Newman then decided to move his camera closer.

This would mean a larger image, a larger Kingman face. This being so, he explained, the left side of Kingman's face should be less dark. The larger the image, the more detail you expect to see in it, he commented. His assistant set up another Dinky, Newman aimed at it, consulted his meter, the camera ground glass, arranged the Dinky's light control flaps several times, each time going to camera and meter, and finally had again what he desired:

A reading of one second at f/45.

And a background evenly lit, a subject strongly lit, and a face lit so its shadow area gave an import of drama, its highlights a revelation of character.

Two hours and 48 negatives, altogether. Newman was happy, Kingman thankful, this reporter enlightened. Art directors and account executives would take over, and the public possibly would see the best picture.—F. E. S.

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Complete with Exposure Meter

Canon VI Equipped with:

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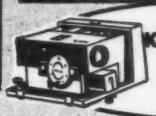

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To fit filter-holders	Plus 1 from 38" to 20"	Plus 2 from 20" to 13"	Plus 3 from 13" to 10"	Plus 4 from 10" to 8"	Plus 5 to 7"	Plus 6 to 5½"	Plus 10 to 3½"
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Shp. Chg. 15c

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*Save on R9 & B9 Filters, if ordered with sets. *Sh.Ch. per set 15c*

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Leather Case 98c *Shpg. Wt. 3 lbs.*

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SR. MINIDAPTER has additional finder (for vertical and horizontal shots), special bracket for finder and counter. List $9.95 .... $5.95

NOW—for the Twin Lens Reflex Fan SPLIT-IMAGE RANGEFINDER

IN FOCUS · OUT OF FOCUS

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- Breaks straight lines at an angle until perfect focus is reached.
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Rangefinder is built into groundglass which replaces your present groundglass. Complete instructions supplied, simple installation (or your local mechanic can do it at nominal cost). A "must" for the photographer who insists on perfect focus.

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SLIPON MOUNT for Ciroflex, Yashica A, Graflex 22 (32mm)

Coating of taking lens — 50c extra per set *Shpg. Chge. 15c per set*

NEW: Ctd. #3 Bayonet Mount set, 13" to 10", in leather case $4.78

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50% Off List

For Rollei F:3.5, Minolta Autocord, Yashica ea. $2.19—3 for $5.98

Your choice of red, green, yellow, 82A, 80B, 85C, Skylight, diffuser.

Special Square Bayonet Shade $2.98

Complete Set of 6 coated Decamired Bayonet Filters, List $26, your cost $12.94

BAYONET FLASH MOUNT 1.98 PPD

Fits Rollei 3.5, Autocord, Yashicamat, other bayonets, holds flashgun in ideal position.

COMBI. OFFER B-F: Flash Mount with BC Deluxe Fanflash, with tester, dial, coiled cord, leather case, list, $10.95 .... $6.99

DUAL-POSITION Bayonet Flash Holder, holds flash or meter (read from viewing position!) $2.50

SUPER COMBI-OFFER B-F/EM: Offer B-EM, plus BC Del. Fanflash, with tester, dial, coiled cord, leather case, total list $21.38 .... $12.75

Sh. Ch. 35c

Bayonet Mounts, Filters, Shades, Closeup Sets for PLANAR, XENOTAR available at Higher Cost.

2¼ SQ. NEGATIVE ALBUM

$1.00 List — 25¢ with your order for $3.95 worth or more, merchandise 1 to a customer

holds 100 negatives or transparencies

135MM F:2.8 PRE SET TELEPHOTO $29.95

66% off comp. list

We'd be suspicious of the low price, too, if we hadn't put these lenses through optical bench tests — they emerged with flying colors! These lenses sold at $90.00, when marketed through the usual channels—manufacturer, exporter, importer, wholesaler, dealer. Spiratone eliminated the three 'in-betweens', and, with its mass-selling, low-markup policy can bring you this unusual bargain. Hard coated, color corrected, expensive helical focusing, depth-of-field scale, elegant metal barrel pre-set diaphragm —4 element true telephoto construction —what more can you want? Leather Pouch $1.98. *Ship. Chge. 75c*

135mm F:3.5 PRE-SET TELE. similar to above, Reg. $70.00 only... $24.95

for
- ASAHI PENTAX
- CONSOL
- CONTAX D, S,
- EDIXA REFLEX
- EXAKTA • EXA
- HEXACON
- PENTACON
- PRAKTICA
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SENSATIONAL NEW CONVERTIBLE TELEPHOTO LENS

8 PIECE OUTFIT 44.95

for Exakta, Praktica, Pentacon, Asahi Pentax etc.

Famous Make 135mm f:4.5 pre-set coated, color-corrected lens is instantly converted to 225mm f:7.7 pre-set true telephoto, by addition of one simple component. 135mm lens measures 3", 225mm only 4¼". Extreme light weight of 225mm lens (9 oz.) makes it ideally suited for handheld extreme telephoto work.

Outfit contains 135mm lens, 225mm converter, adapters for Exakta, Topcon, Praktiflex, Hexacon, Pentacon cameras, Series VI filterholder, haze filter, shade and luxurious leather case. *Shipping Charge 75c*

Duplicate your 2 x 2" Color Slides $19.95

with your own camera

Sensational new Slide Duplicator fits Series VI adapter ring (use stepup ring, if your camera uses Series V), requires no focusing, no composing—just insert slide and expose on color film of your choice! DUPLICATORS Model IL, for Leica, Canon, Exakta, Praktica, Pentacon, etc., fit directly into camera body, have own complete 1:1 optical system. (Leica M3 model $5.00 extra) $29.95

Name camera when ordering.

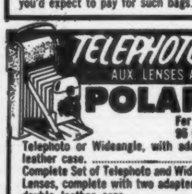
MINUS LENSES for TELEPHOTO EFFECTS

	PER 3	PER 4
SER. V	$3.85	$5.15
SER. VI	$4.75	$6.25
SER. VII	$6.50	$8.55

for single lens reflex cameras

With bellows or ext. tubes, telephoto and extreme telephoto effects can be yours without buying expensive telephoto lenses. A single Minus 4 lens makes your 135mm telephoto into a 270mm telephoto—varied combinations will produce a variety of effects. Minus Lenses improve the prespective in portraits, too, by lengthening the effective focus length. Minus Lenses fit filterholders and are sold in sets of three (of your selection) or four. Available in Minus 1, 2, 3, and 4. *Shipping Charge 15¢*

Top Drawer TOP GRAIN Gadget Bags



Open up 'top drawer' only, when you need small accessories — no need to waste valuable time rummaging through gadgetbag itself! Unique double zippered 'top drawer' holds film, filters, shades, other small accessories; camera and bulky accessories stay in bag proper. Luxurious features include top-grain pigskin construction throughout, zipper pocket inside cover, two big roomy side pockets, two outside pockets, tripod-holding straps, adj. carry strap with shoulder pad, two locks and keys, bottom studs, elegant lining, two wraparound zippers—the ultimate in luxury and convenience.

TOP DRAWER B 11x8x5½" $10.99
TOP DRAWER C 12x9x6" $13.99
TOP DRAWER D 16x11x8" $16.99

Three roomy sizes, for amateur and professional, for all models movie, 35mm, twinlens, press and Polaroid, are priced at a third of what you'd expect to pay for such bags. *Shpg. Wts. 5, 6, 7 lbs.*

TELEPHOTO and WIDEANGLE AUX. LENSES AND ACCESSORIES FOR POLAROID cameras

	For models 80 (A, B), 95 (A, B), 150, 700, 800	For models 110, 110A
Telephoto or Wideangle, with adapter, leather case.	$12.29	$16.95
Complete Set of Telephoto and Wideangle Lenses, complete with two adapters, double leather case.	24.39	29.95
Telephoto-Wideangle Bright Frame Finder for Polaroid, $5.95. When bought TOGETHER with Tele or WA lens, or set	3.95	3.95

FOR ALL MODELS:
- Selftimer, fits cable release socket. List $3.95 .... $1.98
- Photo-electric exposure meter, fits shoe, List $6.95 .... 3.95
- Extra Powerful 3X Supertel telephoto, with adapter, case 44.00
- Long Cable Releases with booster, 10 ft. 4.40; 20 ft. 7.95
- Two-Minute Developing Timer, List $5.95 .... 2.98
- Deluxe COMPARTMENT CASE, holds camera and accessories in pocket and compartment. List $24.00 .... 8.95

FREE POLAROID FLASH DIAL for all films, with purchase of Polaroid accessories. *Shipping Charges Extra. When ordering, specify your Polaroid Model*

Save 50% off list on the meter that has 'everything' — the 1959 Spiratone PHOTO ELECTRIC EXPOSURE METER

BRAND NEW

Super Sensitive photocell reads reflected and incident light; settings for all shutters, incl. movie, Polaroid, LVS, EVS; ASA range from 3 to 3200: f stop range from 1 to 32; shutter speed range from 1/1000th to 16 seconds. *Sh. Ch. 40c*

$4.98 INCL. LEATHER CASE & STRAP

Extra Sensitive booster with incident-attachment, for poor light readings, list $3.50, only $1.75

Special Bayonet Holder for twin-lens reflex, holds flash or meter in ideal position, reg. $2.50, if bought with meter, only $1.35.

Famous Make CLIP-ON PHOTO-ELECTRIC METER

Fits accessory clip of all popular 35mm cameras, ASA speeds to 6400, f stop range to 45, speeds to 1/1000th, LVS-EVS, movie scales, incl. leather case and strap. list $9.95. *Sh. Chge. 30c* — $5.75

COILED 5 ft. CORD

FOR FLASH and STROBE COILS WITHOUT EFFORT TO 7

For BOUNCE effects; to get sidelighting; to get flash closer to subject, heavy duty Cord has polarized household-type plug on one end (for Heiland, FR, Mecablitz, Ultrablitz etc.) and fits Compur, Prontor, ASA, Argus, Solenoid, Praktica, Exakta, Polaroid on other end. $1.98

Same, but for Rollei Lock, Nikon, Canon, Leica, new Kodaks....$2.25
Coiled Extension Cords: Model PC-PC (extends any PC cord) .. 2.39
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Sh. Chg. 10c. Name gun, camera when ordering.

SYNCH YOUR OLD CAMERA

- Fully adjustable mechanical tripper, requires no installation, works through standard cable release socket of most old cameras. Has fitting for standard flash cord.
- Allows adjustment for flash bulbs and zero (X) delay for Strobe. *Leather Case 19c extra*

$2.75 PPD.

Tripper with famous make Fan Flash, with ejector ...... $4.94 *Sh. Ch. 25c* Bracket $1; Leather Case 79c

ALL-BULB BC FANFLASH $3.33

Features a 12 blade 5½" fan reflector, ejector, built-in tester, exposure dial, BC capacitator, bladeholder, cord with standard PC terminal — nothing like it for less than double our price! *Shpg. Chge. 35c*

ACCEPTS REGULAR (No. 5, 6, SM) and M (M2, M5, M25) LAMPS WITHOUT ADAPTER!

Available Accessories: Leather Case 89c; Bracket for use on side of camera $1.00; BC Battery (lasts year) $1.00; Synchronizer for old cameras $2.75; bounce att. $1.49; Twinlens Bayonet Flash Holder $1.98

ONE OF THE MOST IMPORTANT TOOLS OF ANY PHOTOGRAPHER CHANGING BAG

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PROFESSIONAL MODEL: 27x30" working space, *Sh. Ch. 60c* $6.95
EXTRA LARGE MODEL: 36x44" working space. *Sh. Ch. 80c* $8.95

3 UNIT REFLECTOR OUTFIT $5.99

- Two aluminum 10" reflectors for #1 or #2 bulbs
- One bullet reflector for spot effects

All three complete with swivel joint, switch, socket, clamp and cord . . . at a fraction of their usual cost.

SUGGESTION: 2 #2, 1 #1 photoflood bulbs 99c.

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COMPLETE 10 PC. OUTFIT RO-PB, contains 3 reflector outfit, stand, lamps, all as described $10.67

Shipping Weights, reflectors 7 lbs., stand 4 lbs.

Save $1.75 to $8.85 FINEST QUALITY PROJECTION BULBS

300 Watt T8½, SC,	BAY CLS	reg. ea. $2.50	2 for $3.25
500 Watt T10,	CZX	reg. ea. 4.15	2 for 4.15
500 Watt T10, 2 SC, EDK C13D, SC. BAY.		reg. ea. 4.40	2 for 4.80
750 Watt T12,	DDB	reg. ea. 4.50	2 for 4.95
1,000 Watt T12,	DFT	reg. ea. 6.85	2 for 6.85

Specify code wanted. *Shipping Weight 2 lbs.*

Write for your Spiratone money saving PACKET, containing hundreds of exciting accessory offers. Send only 5c—10c back on first purchase. Be sure to name your camera, interests.

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome — allow for extra handling charges. When ordering accessories, be sure to name your camera, lens, shutter!

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POLAROID KITS
Complete with flashgun, compartment case exposure meter, selftimer, etc. Take pictures in a minute—everything included!
No. 80A Kit.. 78.50 No. 800 Kit..122.50
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No. 150 Kit..108.50 Print Copier. 23.75

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With 35-50-80 Luminous finder, exp. meter, MXV, LVS, f2 XENON-C. List $175.00. LOW SPECIAL $91.95
Deluxe Case 15.00—ONLY 8.95

Brand-New KODAK **RETINA III S**
f2.8/50mm Xenon, built-in exp. meter autom. exp. control w/shutter & diaphragm, interchangeable lens system, parallax corr.
List $175.00 LOW SPECIAL $99.50
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Terrific Buy! Brand-New ELECTRIC EYE **BROWNIE TURRET** Scope Sight
With THREE f1.9 lenses List $99.50
OUR SALE PRICE ONLY ..... $69.95 Compartment Case $7.95

SPECIAL BUY OF THE MONTH!
Special Offer for OWNERS of Retina IIIC & Reflex with XENON-C

	List	
Retina CURTAR f5.6/35mm	List $59.00	$36.95
Retina CURTAR f4/35mm*	77.50	46.50
Retina LONGAR f4/80mm*	80.00	47.50
For owners of Retina w/Heligon C:		
Retina HELIGON f5.6/35mm	List $59.00	$36.95
Retina HELIGON f4/35mm*	77.50	46.50
Retina HELIGON f4/80mm*	80.00	47.50

(*in storage case, part of which is lenshood)

SAVE ON Brand-New **ROYAL f1.9** with built-in lightmeter
7-element f1.9 lens—9 speeds to 1/500 — coupled rangefinder — selftimer — MXV—single-stroke rapid lever wind—
List $99.50 ONLY $48.75 Deluxe Leather Case add $7.50

SALE ON Brand-New **KODAK Movie Cameras:**

	List	ONLY
Brownie, 8mm f2.3 model II	$32.50	$24.50
Brownie Turret, 8mm f2.3	59.50	44.50
Brownie Turret, 8mm f1.9	74.50	52.50
PROJECTORS: Brownie "300" 8mm	64.95	45.50
Brownie "500" 8mm	79.95	56.50
Kodak 300, slide proj. 35mm	64.50	44.75
Kodak 500, Airequipt chgr.	84.50	61.00
CAVALCADE 35mm "500"	149.50	102.75

SALE ON NEWEST **KODAK Electric Eye Cameras**

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Brownie Autom. w/el.eye	$34.50	$25.95
Kodak Autom. w/el.eye	84.50	64.50
Brownie 8mm Autom. f2.3	74.50	55.50
Brownie 8mm Cine Autom. 1.9	92.50	69.50
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BIG DISCOUNTS Brand-New **EXPOSURE METERS**
Famous G.E. Mascot II. List .10.50 7.75
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For Revere
12 for $8.45
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FIFTH AVENUE Camera Company
550 Fifth Avenue, New York, N. Y. Dept. M7

SAVE on latest Single Lens Reflex: BRAND-NEW models **CONTAFLEX**
f2.8 Tessar, Autom. diaphragm, MXV sync. 1/500 sec., interchangeable lenses, self-timer
Model "Rapid," List $176.00 SPECIAL $121.50
Model "Super," List $199.50 SPECIAL $137.50
Leather Case 14.00—ONLY $10.50

SENSATIONAL VALUE! BRAND-NEW Latest ASAHI **PENTAX**
w/f2.2/55mm Takumar preset. List $195.00 SPECIAL $129.50
Automatic Model K w/f1.8/55mm Takumar. List $249.50. SPECIAL $164.50
Leather Case $15.00—ADD $10.50
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f2.3/35mm Autom. W.A. 94.50 ..... $64.50
f2.8/100mm Autom. 99.50 ..... 68.50

SAVE ON USED **Retina REFLEX**
W/built-in exp. meter, autom. diaphragm, MXV, LVS, 1/1000 sec., f2 XENON. List $215.00
SPECIAL ONLY.... $109.50 Leather Case 15.00 ONLY $10.50

SAVINGS on NEW **ACCESSORIES**
for Praktica, Pentacon, Exakta, Praktina FX

Novoflex, Ext. Bellows, single	NET	$22.95
Novoflex, Double Ext. Bellows	NET	39.95
Novoflex, Ext. Bell. lens hood	NET	9.95
Novoflex, Slide Copy Device	NET	14.95
Leather Case f.bellows	NET	6.50

SALE ON Brand-New **YASHICAS**
* All with BC Flashgun & case:

	List	ONLY
Yashica A *	$45.95	$27.95
Yashica C *	64.90	42.75
Yashica LM *	79.95	50.95
Yashicamat Autom. *	95.50	61.50
Yashica 44 *	79.95	50.95
Yashica 635 *	79.95	50.95

• Special SAVINGS Corner •

Brand-New Cameras—	NET
AIRES III f1.9	$58.00
AIRES IIIC f1.9	73.70
AIRES V, f1.5	116.90
ARGUS Matchmatic, Meter, Flash & case	50.85
ARGUS C-44 f2.8	72.60
ARGUS C-44 f1.9	96.50
ARGUS V-100 f2.8	81.75
ARGUS V-100 f2	81.00
EDIXAFLEX f2.8	68.00
EDIXA Reflex B f2.8	128.00
EDIXA Reflex C f2.8	153.00
EDIXA Reflex C f1.9 Autom. Quinon	212.00
MINOLTA A	33.50
MINOLTA A-2 f2.8	47.35
MINOLTA Super A f2	85.95
MINOLTA Autowide	62.00
RICOH 519	66.00
RICOH 500	46.45
RICOH 300	29.00

Sensational SAVINGS! Brand-New Imported **TELEPHOTO**
LENSES for Exakta, Exa, Praktica, etc.
f2.8/135mm P.S. List $89.95 ONLY $32.50

LENS SPECIALS:
for Exakta, Pentacon, Praktica

	List	SALE
f3.5/135mm TELEPHOTO, 5 elem. PS	$69.50	$24.50
f5.5/200mm TELEPHOTO, 5 elem. PS,	79.50	47.50
f5.5/400mm TELEPHOTO, PS, featherweight	199.50	89.50

WHAT'S AHEAD, METERS

(Continued from page 61)

photoconductor is kept in the dark. The photoconductor is normally a fairly good insulator and does not allow current to pass. But when exposed to light, causing its electrical resistance to be lowered, the photoconductor suddenly reverts from an insulator to a conductor. The extent to which it becomes electrically conductive depends upon the intensity of the light energy. (Actually, all photoconductors are "semiconductors." They are not good electrical conductors, but neither are they as good insulators as substances such as glass.)

In such a light-detecting system the electrical energy necessary to cause deflection of the meter needle comes mainly from a battery. The light has only to establish a conductive state in the photoconductor. This demands much less work than that needed for the self-generation of an electrical current in a barrier-layer cell. Therefore, this system can be made exceptionally sensitive in detecting small light quantities, considering that no amplification is involved.

Battery supplies power

A small mercury battery can supply the necessary power to permit construction of exposure meters based on such photoconductive elements. And at least 100 times more sensitivity than that of meters now available is already possible. Of course, it is assumed in making this statement that newly designed meters will retain the presently adopted acceptance angle of 30° or more. If the acceptance angle is reduced, many complications are introduced. The smaller the acceptance angle, the less the light energy becomes for activating the cell. To maintain the desired sensitivity, exposure meters possibly would have to be made larger than present size meters if an appreciably smaller acceptance angle was thought necessary for low light-level photography. The reasons for this involve more complicated mechanical or optical baffling and the need for a larger power supply. But personally I see no reason for changing the acceptance angle of exposure meters below 30° until the general practice of photography is weighted more than it is now toward "close-up" pictures.

Although photoconductors can be much more sensitive to light than barrier-layer cells, their current output may not be sufficient to meet all demands of the future. This immediately suggests the use of an electronic amplifier.

Photocell light measuring devices incorporating vacuum tube amplifiers have been in use for years. But these are bulky instruments that require a con-

(Continued on page 124)

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7" f2.5 WELL KNOWN EASTMAN KODAK **AERO EKTAR** 29.95

Adaptable for Exakta, Leica, Contax, Speed Graphic. Custom made adapters extra. USED 1.75 post & handling

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15" f5.6 FAMOUS GRAFLEX **TELE-OPTAR** 79.95

In barrel, with diaphragm. Yields 3X magnification over normal 5" press & view lens. Ideal for architecture, sports and nature. List $195.00. Slightly used. 1.10 post & handling

8 m/m MOVIE FILM 99¢

Minimum order 5 for 4.95 plus 45¢ post
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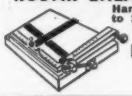

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All stainless steel reels for 16mm or 35mm and up to 200 feet. Gov't surplus. This is fine quality.
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One lever trips shutter & advances film. Complete with 84mm f5 lens.
U.S. Gov't Surplus.
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8mm LENS COMBO

1½" f1.4 TELEPHOTO
7.5mm f2.5 WIDE ANGLE
Tele in focusing mount, click stops 3x mag. BOTH, brand-new for.... 27.95
85c post & handling

16 m/m ANSCO HYPAN EA. 2.35

100 ft. 3 for 6.95 plus 45¢ post FREE PROCESSING
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ENLARGING LENS

GOV'T COST $80.00
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50mm (2") f3.5 ENLARGING LENS, NEW 8.95 plus 45c post

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FAMOUS BAUSCH & LOMB
1000mm f8 TELE

LIKE NEW
UNUSED 149.50

Adaptable to most press, 35mm still, 16mm and 35mm movie cameras. Our gov't surplus price saves you real money!
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Super X or XX Min order 3 for 6.75 plus 45¢ post
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15" f5.6 LENS
3x7 camera
USED 99.50
Shipped express Gov't Surplus

K-20 Aerial Camera 6½" f4.5 lens. 4x5 rapid-sequence..... 69.50

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Use with your 4x5 press or 8x10 view camera. U.S. Gov't surplus.
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4x5 SIMMON OMEGA
with f4.5 LENS

Famous NF model for negatives from 35mm to 5x5. Used from government surplus
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DRY MOUNTING PRESS

Professional model handles 11x14 prints. Hi-Lo head adjustment; adjustable pressure; Operates on 110 volt AC house current.
U.S. Gov't Surplus.
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4x5 FILMPACKS 5.25

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3x5	200	3.30	3.40
3x5	1000	13.35	13.85
4x5	200	3.85	
4x5	1000	16.60	
5x7	100	2.59	2.79
5x7	500	10.95	11.90
8x10	100	5.29	5.49
8x10	1000	49.90	51.80
8½x11	100	6.75	
8½x11	1000	63.00	
11x14	50	5.35	5.95
11x14	500	45.95	48.90
14x17	50	8.25	-- --
14x17	250	34.90	-- --
16x20	50	10.95	-- --
16x20	250	46.50	-- --
20x24	50	16.30	17.85
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100 SHEETS ... 4.49
Write for 1960 Date Quantity Prices
SINGLE WEIGHT GLOSSY GRADES 2, 3, 4. Remember, this is F-R-E-S-H.
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4x5	SWSM	250	2.95
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8x10	SWGL	100	4.50
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Add post & handling

35mm ANSCO COLOR 79¢

35mm x 20 exp reloads, each..... 99¢
min. order 5 for 3.95 plus 45¢ post.
35 x 36 exposures each.....
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ENLARGING PAPER HALOBROME KODABROMIDE

SIZE	SURFACE	CONT	QUANT	PRICE
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4x5	DWGL	2, 3	100	1.49
8x10	SWGL	1, 2, 3, 4	100	4.25
8x10	SWSM	1, 2, 3	100	3.45
10x10	DWSM	2, 3	100	5.29
11x14	SWGL	1, 2, 3, 4	50	3.79
11x14	SWSM	1, 2, 3	50	3.79
11x14	DWSM	2, 3	50	4.49
11x14			50	4.49
20x24	DWGL	1, 2, 3	50	9.85
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CODE: SWSM=Single weight semi-matte; DWSM=Double weight semi-matte; SWGL=Single weight glossy; DWGL=Double weight glossy

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WHAT'S AHEAD, METERS

(Continued from page 122)

siderable amount of electrical power for operation. In recent years semiconductive materials have been discovered that can replace vacuum tubes in amplifiers. The most frequently used materials are highly purified germanium and silicon which are doped after purification with very minute amounts of a specific impurity. These are embodied in very small units called "transistors" of which several types are made for different electronic applications.

Transistors may be combined with a battery source of power, resistors, capacitors, etc., to produce amplifiers for weak photocell currents in the same way that vacuum tubes are used. The actual electrical circuit employed may be quite different, however, because vacuum tubes and transistors have fundamental differences. For example, in a vacuum tube the output or plate current is controlled by the voltage between the grid and the cathode, whereas in the transistor the output current is controlled by the flow of current between the base and the emitter. Fortunately, the amount of current required for the operation of a transistor is very small. There are pocket radios on the market, battery-operated, which are no larger than a package of cigarettes. And this includes the speaker.

A single transistor amplifier can have an amplification factor of 40 times. An exposure meter 40 times more sensitive than present meters would meet most requirements for sometime to come. Then why have transistors not been used? Well, it so happens that transistors have one drawback for many applications, namely, their change in current output with temperature. But recently special feedback circuits have been proposed for temperature-compensated transistor amplifiers which could easily lead the way to their use in photoelectric exposure meters.

Another likely change in exposure meters of the future will be the correlation of meter calculator dials with the newer exposure value scales found on interlocked between-lens shutters.

Horder on EVS

Alan Horder, editor of the *Ilford Manual of Photography* describes the exposure value system so clearly that I am taking the liberty of quoting him:

"The conventional series of speeds on between-lens shutters is 1, ½, 1/5, 1/10, 1/25, 1/50, 1/100, 1/250, 1/500 sec. On some shutters this has been changed to 1, ½, ¼, 1/8, 1/15, 1/30, 1/60, 1/125, 1/250, 1/500 sec., to give a progression of exposures similar to that provided by the standard series of f/numbers, i. e., with each step double or one-half of the next. This has been done primarily to permit the introduction of a mechanical interlock between the aperture and shutter speed controls, in order to keep the two in reciprocal relation. This insures that as the shutter speed is adjusted, so the iris diaphragm is automatically opened or closed to keep the exposure the same. The advantages of this are obvious.

"In addition to the usual speed and aperture scales, an interlocked shutter bears a third scale of "exposure values." The numbers on this scale range from, e.g., 2 to 18, the change from one number to another corresponding to an alteration in the brightness of the scene by a factor of 2. The photographer obtains the exposure value for a given subject from a specially scaled exposure meter or exposure table, which takes into account the speed of the film in the normal way. He then sets the shutter to this value, and this automatically links the aperture with the particular shutter speed required. If the photographer wishes to use another combination of aperture and shutter speed than that to which the camera happens to be set, he merely changes the shutter speed; this automatically resets the aperture to the correct f/number for the given exposure value.

(Continued on page 146)

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MODERN'S 1959 METER DIRECTORY *(Continued from page 73)*

Name	Exposure Index	Shutter Speeds	F/ Stops	Notes	Price
Kinox B Japan	3-3200	15-1/1000	1.0-32	Reflected, LVS, fps 8, 16, 24, 32, 64	$8.95 w/case
Konica LV Clip-on Japan	6-800	—	—	Reflected, clip-on, reads directly in LVS/EVS, f/stop and shutter speed conversion table inside leather case cover	$10.95 w/case
Leica-Meter MC West Germany	8-1000	120-1/1000	1.5-16	Reflected, incident attach., clip-on, booster accessory, couples to shutter speed dial of Leicas M1, M2, M3	$39 w/booster, booster case, incident attach.; case, $3.90
Leica-Meter 3 West Germany	10-1000	120-1/1000	1.4-32	Reflected, incident attach., clip-on, LVS, booster accessory	$24 w/booster, incident attach., case
L.V.-Six Germany	6-1600	8-1/500	1.4-45	Reflected, incident attach., clip-on, LVS, conversion shoe for mounting on accessory shoe w/flash contact, $2	$17.95 w/metal neckchain, incident attach., case, $2.95
Metar Japan	6-800	4-1/1000	1.0-32	Reflected, LVS, booster accessory, fps 8-32	$11.95 w/case, booster
Metraphet 3 West Germany	10-1000	120-1/1000	1.4-22	Reflected, incident attach., clip-on, LVS, booster accessory, fps 16	$24 w/case, booster and case
Minolta Japan	10-1600	1-1/500	2-22	Reflected, incident attach., clip-on, booster accessory, couples to shutter speed dial of Minolta Super A	$18.50; booster, $5.50 w/case
Minox Germany	12-100	½-1/2000	2-8	Reflected, reads direct in shutter speeds for f/3.5 opening, conversion table for use with other openings	$27.95 w/case; black finish, $30.95; gold plated, $65
Nikon Reflex Japan	6-1600	1-1/1000	1.0-22	Reflected, incident attach., clip-on, booster accessory, couples to shutter speed dial, or to diaphragm of 35, 50, 105, 135mm lenses	$34.50; booster, $6.95
Nikon SP, S3 Japan	6-1600	1-1/1000	1.0-22	Reflected, incident attach., clip-on, booster accessory, couples to shutter speed dial of Nikon SP, S3	$25.50 w/case; booster, $6.95
Polaroid 620 Germany	12-12,800	—	—	Reflected, clip-on, reads in Polaroid or LVS nos., fits all Polaroid Land cameras	$16.95
PR23A, PR23B USA	100-800	—	—	Reflected, clip-on direct reading in LVS; model A fits Polaroid Land cameras except 95B; model B fits Polaroid Land 95B	$14.50
Ricoh Meter Japan	6-1600	30-1/500	2-22	Reflected, clip-on, LVS, booster accessory	$12.50 w/case, booster, $5.50
Rolleilux West Germany	6-6400	60-1/500	3.5-22	Reflected, incident attach., clip-on, LVS. Lens hood for Rollei No. 1 size and meter combined	$29.95 w/case
Rollei T West Germany	6-1600	60-1/500	2.8-22	Reflected, incident attach., booster accessory, for Rolleiflex T, Tele Rollei, may be installed by user	$29.95
Rollei Meter West Germany	6-1600	60-1/500	2.8-22	Reflected, incident attach., booster, for Rollei 3.5E, 2.8E; factory installed	$29.95; installation, $10
Sekonic Brockway S Japan	.2-12,000	60-1/1000	1.0-45	Incident, reflected attach., Polaroid nos., LVS, fps 8, 16, 24, 32, 64	$29.50 w/case, reflected attach, direct reading slide
Sekonic LB Japan	6-1600	4-1/1000	1.4-22	Reflected, incident attach., booster accessory, fps 8, 16, 24, 32, 64	$8.45 w/case, incident attach; w/booster, $11.95
Sekonic LC 2 Japan	6-3200	4-1/1000	1.0-32	Reflected, clip-on, LVS	$9.95 w/case
Sekonic L 38 Japan	6-12,000	8-1/1000	1.0-32	Reflected, LVS, booster, fps 8, 16, 24, 32, 64	$11.95 w/case, booster
Sekonic Movie Pet Japan	10-100	For movies	—	Reflected, fps 8-64	$4.95; case, $1

(Continued on page 128)

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$129.50+your Exa
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$ 49.50+your Pentacon
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$ 64.50+your Contaflex I
$ 59.50+your Exa
$ 49.50+your Leica IIIF
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$ 79.50+your Konica III
$ 79.50+your Aires III
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- B.C. Flashgun
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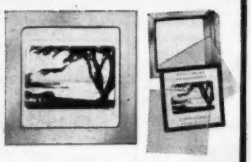

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MODERN'S 1959 METER DIRECTORY *(Continued from page 126)*

Name	Exposure Index	Shutter Speeds	F/ Stops	Notes	Price
Sekonic Pet Japan	10-1000	—	—	Reflected, reads in EVS or Polaroid nos.	$4.95; case, $1
Spectra Professional USA	1-1000	120-1/1200	1.4-45	Incident, reflected attach., booster accessory, fps 8, 16, 32, 64	$97.50 with incident attach.; booster $50
Spiratone NE 1 Japan	3-3200	16-1/1000	1.0-32	Reflected, incident attach., Polaroid nos., LVS, booster accessory	$4.98 w/case
S.E.I. Photometer England	1-1/1000	2 hrs., 47 min.-1/500,000	1.0-32	Reflected, optical spot camparison meter, measures ½° angle, uses 1 D battery, may be used as densitometer	$170 w/case
Sixtomat X-3 Germany	6-1600	4 min.-1/1000	1.4-22	Reflected, incident attach., LVS, degrees Kelvin from 2,600-10,000	$29.95 w/incident attach., metal neck chain; case, $2.95
Skan "Quick" SM-3 USA	.8-800	16-1/1000	1.0-64	Reflected, LVS	$17.95; case, $1.95
Unicorn Movie Meter Japan	10-200	For movies	0.7-64	Reflected, direct reading for 16 fps, fps 8, 12, 16, 24, 32, 48, 64	$8.95 w/case
Unittec Japan	10-800	4-1/1000	1.0-32	Reflected, booster accessory, fps 8, 16, 24, 32	$6.25 w/case; booster, $1.90
Unittec II B Japan	6-800	4-1/1000	1.0-32	Reflected, LVS, booster accessory	$13.50 w/case, booster
Unittec 2250 Japan	.8-800	15-1/1000	1.0-45	Reflected, LVS, fps 16, 24, 32	$8.50 w/case
Votar 1X Japan	6-1600	4-1/1000	1.0-16	Reflected, Polaroid nos., LVS, built-in booster	$7.65 w/case
Votar Cine Japan	10	For movies	1.0-22	Incident, direct reading for 16 fps and Kodachrome outdoors	$5.95; case, $1
Votar Shoe Japan	10-1600	4-1/1000	1.0-32	Incident, clip-on	$7.95 w/case
Walz Coronet B II Japan	3-1600	60-1/1000	0.95-32	Reflected, incident attach., Polaroid nos., LVS, booster accessory, fps 8-64	$9.95 w/case; booster, $3.50
Walz EV-LV Meter Japan	10-200	—	—	Reflected, Polaroid nos., reads direct in EVS	$5.95; case, $1.35
Walz Direct f/stop Japan	10-200	1/50	1.0-45	Reflected, reads direct for 1/50 sec.	$5.95; case, $1.35
Walz Micro Meter Japan	5-12,800	—	—	Incident, clip-on, reads direct in EVS	$9.95 w/case
Walz Movie Meter M-1 Japan	10, 16 & 32	For movies	1.0-22	Reflected, reads direct in 16 fps	$5.95; case, $1.35
Walz Norwood Super Director Japan	3-20,000	128-1/1000	1.0-45	Incident, reflected attach., LVS, fps 16, 24	$19.95 w/case, reflected attach
Weston Direct Reading DR USA	8-250	1/25-1/500	1.0-45	Reflected, direct reading, LVS	$18.95 w/case
Weston Master III Universal USA	.1-16,000	100-1/1200	1.0-32	Reflected, incident attach., Polaroid nos., LVS, built-in high-low baffle, changes scale automatically	$32.50 w/case; incident attach., $2.50

When *pages 72* and *73* were going to press, last minute information came in on the following meters:

Agfameter, West Germany, E. I. 12-800, shutter speeds 120-1/1000, f/1.4-22, LVS, fps 16, clip-on, booster accessory. $16.50; w/booster, $22.50.

Agfa Lucimeter, West Germany, E. I. 12-1600, shutter speeds 8-1/1000, f/1.4-22. Price to be announced.

Alpex Clip-on, Japan, E. I. 6-6400, shutter speeds 1-1/1000, Polaroid nos., LVS, fps 8, 16, 24, 32, 64, 128. $9.95.

Cander 38, Japan, clip-on, E. I. 10-800, shutter speeds 2-1/1000, f/1.0-32, LVS. $9.95.

Yashica Automat, Japan, E. I. 10-800, shutter speeds 8 sec.-1/1000, f/1.0-32, LVS, fps 8, 16, 32, 64. $14.95; case, $3.—THE END

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MAMIYA MAGAZINE 35

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- 35mm f2.8 Komura
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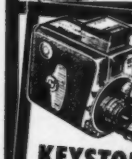

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- Discontinued
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35mm without RANGEFINDER

LIST WHEN NEW		USED SALE PRICE
$ 32.50	Ansco Memar, f3.5	$ 13.50
41.50	Ansco Memar, f2.8	12.95
54.50	Ansco Regent, f3.5	19.95
59.50	Argus 21, f4.5	14.50
39.50	Certo Dolina, f2.9	8.50
29.50	Edinex, f4.5	7.95
39.50	Heiland 35, f2.8	17.50
29.95	Iloca Quick, f3.5	12.95
56.50	Kodak 35, f4.5	9.95
36.50	Kodak Pony 828, f4.5	14.95
26.75	Kodak Pony II, f3.9	12.50
36.50	Kodak Pony 135, f4.5	14.95
52.50	Kodak Retina I, f3.5	14.50
136.00	Leica 1C, f3.5	42.50
132.00	Leica IF, f3.5	49.50
	Lordox f2.8	12.95
79.50	Mercury I, f3.5	8.50
84.50	Mercury II, f2.7	14.50
24.95	Kalimar, f3.5	12.95
	Perfex 101	7.95
159.00	Robot Star, f1.9	69.50
34.95	Samoca, f3.5	14.95
	Tower 35, f2.8	14.95
61.25	Voigtlander Vito, f3.5	16.50
49.50	Welti, f2.9	14.95
60.00	Zeiss Contina, f2.8	18.50
60.00	Zeiss Contina II, f3.5	22.50

35mm SINGLE REFLEX—INTERCHANGEABLE LENSES

259.00	Alpa Reflex, f2.9	84.50
249.00	Alpa Prisma Reflex, f2.8	119.50
339.00	Alpa V, f1.9	179.50
469.00	Alpa VII, auto. f1.8	225.00
195.00	Asahi Pentax, f2.2	99.50
249.50	Asahi Pentax K, auto. f1.8	139.50
99.50	Bolsey C Twin, f3.2	27.50
129.00	Contax IIA Body	65.00
149.00	Contax IIIA Body	75.00
99.50	Edixaflex, f2.8	49.50
169.50	Edixa Reflex B, f2.8	79.50
244.50	Edixa Reflex B, f1.9	139.50
194.50	Edixa Reflex C, auto. f2.8	99.50
269.50	Edixa Reflex C, auto. f1.9	149.50
79.50	Exa, f2.9	34.50
59.50	Exa Body W/WL	30.00
	Exakta I, f3.5	37.50
	Exakta I Body	27.50
	Exakta II Body	35.00
295.00	Exakta V, f2.8	97.50
	Exakta V, f2	129.50
259.50	Exakta VX IIA, f2.8	105.00
335.00	Exakta VX, f2	119.00
269.50	Exakta VX PP, auto. f2.8	149.50
336.50	Exakta VX PP, auto. f2	169.50
	Leica IIIA Body	45.00
	Leica IIIF Body	75.00
	Leica IIIC Body	45.00
429.50	Exakta Lightmeter IIA, Auto Biotar, f2	199.50
439.50	Exakta Lightmeter IIA, Auto Xenon, f1.9	210.00
199.95	Miranda, f1.9	99.50
229.95	Miranda, auto. f1.9	119.50
259.95	Miranda, auto. f1.9	139.50
99.50	Miranda S, f2.8	49.50
149.95	Miranda std. Body	75.00
174.95	Miranda auto. Body	85.00
195.00	Nikon S-2	85.00
	Nikon S Body	45.00
259.00	Pentacon, f2	69.50
259.50	Pentacon, auto. f2	99.50
149.50	Pentacon Body	49.50
139.50	Praktica FX, f2.9	49.50
149.50	Praktica FX, f2.8	59.50
139.50	Praktica FX II, f2.8	79.50
179.50	Praktica FX III, auto. f2	99.50
199.50	Praktina FX, auto. f2.8	99.50
297.00	Praktina FX, auto. f2	129.50
92.50	Praktina FX Body	49.00
259.50	Pentacon F, auto. f2	115.00
215.00	Kodak Retina Reflex	99.50
59.95	Soligor, f3.5	19.50
122.00	Zeiss Contaflex, f2.8	59.50
141.00	Zeiss Contaflex II, f2.8	74.50
149.00	Zeiss Contaflex III, f2.8	79.50
169.00	Zeiss Contaflex IV, f2.8	87.50
399.00	Zeiss Contaflex Twin, f1.5	89.50
295.00	Topcon, f2	169.50

1⅝x1⅝ TWIN LENS REFLEX

149.50	Rolleiflex, f2.8	47.00
149.50	Rolleiflex, f3.5	69.50
42.50	Ricoh 44, f3.5	25.00
79.50	Mark IV, f2.8	44.50
59.95	Yashica, f3.5	32.50

SUB-MINIATURE CAMERAS

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340.00	Gami 16	185.00
39.50	Golden Ricoh 16	24.00
39.95	Mamiya Super 16	24.00
64.50	Mec 16	34.50
139.50	Minicord	69.50
139.50	Minox III	47.00
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169.95	Minox B	99.50
39.95	Yashica	19.00

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54.95	Ultrablitz Jet	19.50

35mm WITH RANGEFINDER

LIST WHEN NEW		USED SALE PRICE
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125.00	Agfa Karamat 36, f2	37.50
99.50	Aires IIIL, f1.9	39.50
99.50	Aires IIIC f1.9	49.50
74.50	Ansco Super Memar, f3.5	37.50
74.95	Argus C3, Matchmatic, f3.5	29.50
84.50	Argus C4, f2.8	29.50
79.95	Baldessa, f2.8	34.50
89.95	Baldomatic, f2.8	49.50
99.50	Beauty Super L, f1.9	49.50
69.95	Beauty Super II, f2	34.00
59.95	Bolsey, f3.2	9.95
84.50	Bolsey B2, f3.2	24.50
69.50	Certo Dolina, f2.8	17.50
69.50	Certo Super Dolina, f2.9	22.95
49.95	Ciro 35, f3.5	19.50
49.50	Edixa, f2.8	19.50
69.95	Fujica 35ML, f2.8	34.50
99.95	Fujica 35SE, f2.8	49.50
44.95	Kalimar f2.8	22.50
84.50	Kodak 35, RF, f3.5	23.50
59.50	Kodak Bantam RF, f3.5	19.95
197.95	Kodak Retina II, f2	37.50
127.50	Kodak Retina IIA, f2	45.50
91.45	Kodak Signet, f3.5	27.50
82.50	Kodak Signet 50, f3.5	37.50
132.00	Kodak Retina IIC, f2.8	49.50
69.50	Lord, f2.8	34.50
99.50	Lord VD, f1.9	49.50
89.50	Mamiya Mag. 35, f2.8	45.00
49.95	Minolta A, f3.5	27.50
	Minolta F, f2.8	34.50
139.00	Minolta Super A, f2	69.50
49.95	Neoca 4S, f2.8	24.00
79.95	Olympus 35S, f2.8	39.50
114.50	Olympus 35 S2, f2.8	52.00
49.95	Pax M3, f2.8	25.00
24.95	Pax, f3.5	12.50
79.95	Petri, Super, f1.9	39.50
59.95	Petri, Super, f2.8	29.95
89.50	Regular, f1.9	47.50
79.95	Royal 19E, f1.9	39.50
69.95	Royal 35E, f1.9	32.50
49.95	Samoca 35, f3.5	24.50
34.95	Samoca M35, f3.5	16.50
49.95	Samoca L28, f2.8	24.50
89.50	Voigtlander Vito VR, f2.8	39.50
109.50	Voigtlander Vitomatic, f2.8	49.50
159.50	Voigtlander Vitessa L, f2	74.50
139.50	Voigtlander Vitessa L, f2.8	69.50
99.50	Voigtlander Vitessa, f3.5	44.50
69.95	Walz Envoy, f.9	34.50

2¼x2¼—2¼x3¼ ROLLFILM

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	Agfa Isolette, f4.5	14.50
39.95	Agfa Speedex, f4.5	12.95
237.00	Agfa Automatic	149.50
29.50	Ansco Viking, f4.5	8.50
	Balda 66, f2.8	17.50
29.50	Kodak Vigilant, f8.8	7.50
34.50	Kodak Tourist, f6.3	17.50
68.00	Kodak Tourist, f4.5	19.50
215.00	Kodak Medalist I, f3.5	47.50
215.00	Kodak Medalist II, f3.5	139.50
72.75	Polaroid 80	39.50
94.50	Polaroid 95	40.00
169.95	Polaroid 110	97.00
99.50	Mamiya VI, f3.5	49.50
45.00	Voigtlander Bessa 66, f3.5	12.50
16.00	Voigtlander Bessa 120, f7.7	5.95
27.50	Voigtlander Bessa 120, f4.5	12.50
57.50	Voigtlander Bessa I, f4.5	22.50
72.50	Voigtlander Bessa I, f3.5	27.50
119.50	Voigtlander Bessa II, f3.5	57.50
	Welta, 6x6, f3.5	17.50
	Zeiss Ikonta 6x6, f4.5	14.50
	Zeiss Ikonta 6x6, f6.3	9.95
110.00	Zeiss Super Ikonta A, f3.5	37.50
204.00	Zeiss Super Ikonta A, f3.5	49.50
154.00	Zeiss Super Ikonta B, f2.8	52.50
140.00	Zeiss Super Ikonta B, f3.5	49.50
219.00	Zeiss Super Ikonta BX, f2.8	59.50
114.00	Zeiss Super Ikonta C, f3.5	62.50
99.00	Zeiss Super Ikonta IV, f3.5	54.00
120.00	Zeiss Super Ikonta III, f3.5	49.50

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69.50	B & H Colorist	29.50
99.50	B & H Colorist II	44.50
59.95	Edixa Stereo I	25.00
99.50	Edixa Stereo II	45.00
125.00	Iloca Stereo	22.00
89.50	Kodak Stereo	39.50
174.50	Revere Stereo	49.50
129.00	Stereo Realist	49.50
89.50	Viewmaster Personal	44.50
59.95	Wirgin Stereo	22.50
199.50	Wollensak Stereo	79.50

2¼x2¼ TWIN LENS REFLEX

LIST WHEN NEW		USED SALE PRICE
	Amiflex, f3.5	$ 17.50
$ 61.12	Argoflex E, f4.5	8.50
58.74	Argoflex EF, f4.5	14.95
	Beautyflex, f3.5	27.50
	Beautycord, f3.5	19.95
69.50	Ciroflex, f3.5	17.50
	Ciroflex, synch. f3.5	22.50
99.50	DeJUR, f3.5	24.50
59.95	Crystarflex, f3.5	19.95
99.50	Edixa, f2.8	37.50
69.50	Flexaret, f3.5	14.95
99.50	Kodak Reflex, f3.5	17.50
119.50	Kodak Reflex IA, f3.5	22.50
139.50	Kodak Reflex II, f3.5	24.50
169.50	Mamiyaflex C, f2.8	99.50
57.50	Rolleicord I, f3.8	14.50
140.00	Rolleicord II, f3.5	29.50
149.50	Rolleicord III, f3.5	37.50
149.50	Rolleicord IV, f3.5	49.50
149.50	Rolleicord V, f3.5	59.50
239.50	Rolleiflex, auto. f3.5	54.50
259.95	Rolleiflex, auto. f3.5	64.50
234.95	Rolleiflex E, f3.5	129.50
269.50	Rolleiflex F, f3.5	159.50
295.95	Rolleiflex E, f2.8	169.50
291.50	Rolleiflex D, f2.8	129.50
59.95	Walzflex, f3.5	19.95
29.95	Yashica A, f3.5	14.50
75.50	Yashicamat, f3.5	39.50
	Voigtlander Superb, f3.5	39.50
	Voigtlander Brilliant, f4.5	8.95
72.00	Zeiss Ikoflex, f3.5	18.50
219.00	Zeiss Ikoflex III, f2.8	69.50

2¼x2¼ SINGLE LENS REFLEX

319.50	Exakta 66, f2.8	125.00
99.50	Kalimar Reflex, f3.5	42.50
295.00	Praktisix, f2.8	175.00
	Prima Reflex, f3.5	99.50

35mm with RANGEFINDER—INTERCHANGEABLE LENSES

159.50	Aires V, f1.5	$ 99.50
	Aires V, f1.9	79.50
109.99	Agfa Ambi Silette, f2.8	59.50
89.95	Agfa Super Silette, f2.8	45.00
99.95	Argus C33, f3.5	49.50
99.95	Argus C44, f2.8	39.50
230.00	Canon IIB, f2	49.50
284.00	Canon IVS, f1.8	107.50
327.00	Canon IV S2, f1.5	105.00
323.00	Canon V, f1.8	150.00
448.00	Canon V, f1.2	195.00
269.50	Canon L-1, f1.8	149.50
299.50	Canon VT, f1.8	175.00
329.50	Canon VI, f1.8	199.50
419.50	Canon VI, f1.2	259.50
132.00	Kodak Retina IIC, f2.8	59.50
175.00	Kodak Retina IIIC, f2	79.50
157.50	Kodak Retina IIIS, f2.8	89.00
129.50	Kodak Signet 80, f2	65.00
350.00	Kodak Ektra, f3.5	79.50
196.50	Leica II, f3.5	44.50
322.00	Leica IIIA, f2	52.50
320.00	Leica F, f2	44.50
336.00	Leica IIIF, f2	139.50
385.00	Leica IIIC, f2	79.50
335.00	Leica IIIC, f3.5	54.50
399.00	Leica IIIF, f1.5	149.50
214.50	Leica IIIG, f3.5	139.50
292.50	Leica IIIG, f2	189.00
262.50	Leica IIIG, f1.5	189.00
321.00	Leica M-3, f3.5	185.00
399.00	Leica M-3, f2	239.00
438.00	Leica M-3, Dual f2	275.00
468.00	Leica M-3, f1.4	350.00
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99.50	Lordomat, f2.8	45.00
237.00	Nicca, f2	49.50
269.00	Nikon S, f2	67.00
299.50	Nikon S-2, f2	127.00
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599.00	Zeiss Contax IIIA, f1.1	299.00

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97.50	Kodak Model K, f1.9	49.50
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100.00	Graflex Tele RB	49.50
	Anniversary Speed Graphic, f4.5 RF	69.50
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99.95	B & H 252TA, f1.9	39.50
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97.00	Bolex L-8, f2.8	34.50
89.95	Bolex C-8, f2.5	49.50
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77.50	DeJUR Citation, f2.5	27.50
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89.50	Wollensak 47, f1.8 Electric Eye	52.00
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8mm MAGAZINE CAMERAS

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132.50	Keystone K-40, f1.9	32.50
119.50	Keystone K-45, f2.5 Turret	39.50
154.50	Keystone K-48, f1.9 Turret, Meter	52.50
149.50	Kodak Model 90, f1.9	49.50
159.50	Kodak Medallion, f1.9 Turret	59.50
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69.95	DeJUR 500	35.00
64.95	Kodak Brownie	32.00
127.50	Revere 777	65.00

16mm PROJECTORS

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182.50	Revere 48	99.50
499.95	B & H Filmosound	210.00

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149.50	Kodak Cavalcade	75.00
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99.50	35mm f3.5 Auto. Travegon	49.50
54.50	40mm f3.5 Cassaron	22.50
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29.50	50mm f2.9 Victor	9.95
179.00	50mm f1.9 Auto. Xenon	69.50
166.50	58mm f2 Zeiss Biotar P.S.	39.50
	58mm f2 Zeiss Biotar	29.50
216.50	75mm f1.5 Zeiss Biotar	119.50
79.50	80mm f2.8 Tessar p.s.	34.50
179.50	85mm f1.5 Lithagon	95.00
65.00	85mm f2.8 Culminar	29.50
94.50	90mm f2.5 Angenieux	49.50
25.00	100mm f4.5 Isconar	9.95
74.95	135mm f3.5 Kalimar p.s.	29.50
89.50	135mm f3.5 Auto Travenar	44.50
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79.95	180mm f5.5 Tele Colinar	32.50
	Tele Quinar p.s.	75.00
99.50	200mm f5.5 Tele Xenar p.s.	65.00
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495.00	300mm f4 Zeiss Sonnar p.s.	299.50
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80.00	80mm f4 Longar lens	53.00
86.50	28mm f4 Curtagon lens	64.95
74.50	35mm f2.8 Curtagon lens	55.95
78.50	85mm f4 Tele-Arton lens	58.95
87.50	135mm f4 Tele-Xenar lens	65.50

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82.50	35mm f3.5 Leitz Summaron	56.00
139.50	35mm f2.5 Nikkor	95.50
110.00	50mm f2 Leitz Summitar	55.00
144.00	50mm f1.5 Leitz Summarit	79.50
200.00	50mm f1.3 Zunow	99.00
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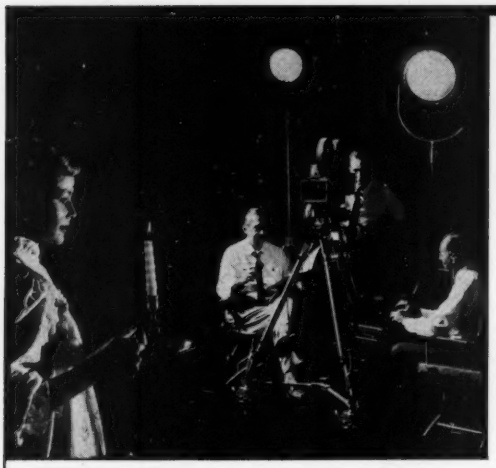

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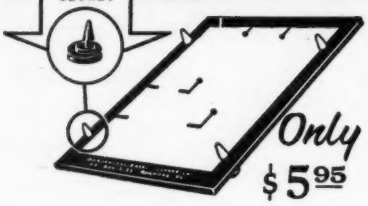

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PICTURES IN A MINUTE

(Continued from page 110)

more strongly against the darkened sky areas.

An orange filter will affect your Polaroid Land pictures *only* when the sky is blue. On gray or overcast days it is of no help. Since the filter cuts down the amount of light reaching the film it may also cause underexposure, unless you change the EV number setting to compensate for its presence. How much change? That's easy. Each filter has this information printed right on the rim. "Average setting 2

(Continued on page 140)

HOLE IN THE CLOUDS: Stormy days mean dramatic, dark skies, with occasional gaps through which come bright shafts of light. *Don't use a filter*; we want to emphasize the brightness of any blue or bright white patches of sky.

SUN BEHIND CLOUDS: Wonderful, brilliant effects occur just as the edges of clouds cut off the bright sun. Then, even simple forms can make fine silhouettes against the clouds. Expose as for a bright, clear day.

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Bausch & Lomb Projector Trays	1.25	.95
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FR Strobe Model 150	49.95	34.44
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Kodak Stereo Viewer II AC	24.75	18.95
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Above cameras sold only with cases

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Aires IIIC w/f1.9 Lens	110.00	66.00
Aires V w/f1.5 Lens	159.50	115.00
Cases for above must be purchased with cameras	15.00	9.95

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Aires IIIC Film Magazines	3.45	2.59
Aires Exposure Meter	12.95	9.75
Aires Amplifier for Meter	3.95	2.98
Aires Guide	1.95	1.59
Aires 100mm f3.5 Telephoto for V	89.50	63.95
Aires 35mm f3.2 Wide Angle for V	59.50	39.50
Aires V Correspondent Case	29.95	19.95
Aires Filters Skylite-85C for Wide Angle & Normal for V	8.95	6.39
Aires Filters Skylite-85C for Telephoto for V	10.95	7.75
Aires Shades for all V Lenses	8.95	6.39

BRAND NEW EXPOSURE METERS

	LIST	SALE
Expo-Rite w/LVS & EVS	9.95	3.95
FR Meter w/booster & case	9.95	6.95
GE Golden Crown w/case	34.50	23.95
GE Mascot II	10.50	7.95
Kalimar A-1 w/case & chain	9.95	6.95
Kalimar Shoe Meter w/case & chain	9.95	6.95
Sekonic L-6 w/case & chain	9.95	6.95
Sekonic Leader w/booster & case	11.95	8.75
Walz Norwood Super Director	19.95	14.50
Weston III w/case	32.50	21.95
Weston Direct Reading	18.95	13.95

ALL BRAND NEW STILL CAMERAS

List		Net
$249.50	Asahi Pentax K f1.8 Auto.	$168.00
195.00	Asahi Pentax f2.2 Takumar	129.00
149.00	Contaflex III f2.8	103.00
169.00	Contaflex IV f2.8	117.50
69.95	Fujica 35ML f2.8	52.50
55.00	Kodak Signet 30 f2.8	34.50
62.50	Kodak Signet 40 f3.5	38.50
82.50	Kodak Signet 50 f2.8	49.50
129.50	Kodak Signet 80 f2.8	91.00
34.50	Brownie Starmatic Camera	27.50
84.50	Kodak Automatic 35 Camera	63.50
157.50	Kodak Retina IIIS Camera f2.8	118.00
193.00	Kodak Retina IIIS Camera f1.9	144.00
199.50	Kodak Retina Reflex S f2.8	149.50
235.00	Kodak Retina Reflex S f1.9	175.00

Above cameras include Kodak Guarantee & Import Certificate

112.75	Konica III MXL f2	69.50
59.95	Lord f2.8 Model IV B	39.50
99.50	Lord 5 D f1.9	59.50
59.95	Minolta 16	28.50
99.50	Minolta Autocord f3.5	66.00
124.50	Minolta Autocord L f3.5	78.00
99.95	Minolta V2 f2 1/2000th	73.00
249.50	Minolta SR-2 Reflex	184.00
259.95	Miranda Automatic f1.9 Auto.	175.00
129.50	Olympus Auto Electro-Set f1.8	95.00
69.95	Petri Super f1.9	47.00
39.95	Ricoh Golden 16	25.00
99.50	Rolleicord VA f3.5	83.00
133.65	Rolleiflex 4x4 f3.5	88.00
169.50	Rolleiflex T f3.5 Tessar	127.00
249.50	Rolleiflex F f3.5 Xenotar	187.00
79.50	Sawyer Mark IV f2.8	57.00
29.95	Yashica f3.5 A	21.00
46.50	Yashica C f3.5	32.50
59.95	Yashica LM f3.5	41.00
75.50	Yashicamat f3.5	52.00
59.95	Yashica 44 f3.5	39.00
69.95	Yashica 635	41.00

NEW SLIDE PROJECTORS

	List	Net
Anscomatic 35mm & 2¼ square	$119.50	$89.50
Argus 535 300 Watt	62.95	48.00
Argus 555 500 Watt Electromatic	99.95	72.50
B&H 706S Headliner 300 Watt	62.50	44.50
B&L Balomatic 300 Watt	84.50	59.00
B&L Balomatic 500 Watt	99.50	72.00
B&L Balomatic 500 Auto.	149.50	104.00
Graflex Constellation 500 watt Model 2	99.50	74.00
Kodak 300 Readymatic	64.50	46.95
Kodak 300 Automatic Mag.	74.50	54.00
Kodak 300 Universal Changer	69.50	49.00
Kodak 500 Universal Changer	79.50	56.00
Polamatic Stereo Projector	119.50	69.50
Revere 808 500 Watt Automatic	154.50	109.00
Revere 503 300 Watt	59.50	43.00
Revere 505 500 Watt	69.50	51.00
Keystone 500 Watt Automatic	99.95	72.00
Wollensak Model 815 Auto.	149.50	99.50

BRAND NEW 8MM MOVIE CAMERAS

List		Net
$ 69.95	Bauer 88 f1.9 Elgeet	$ 38.00
149.50	Bauer 88B f1.9 Electra	85.00
39.95	B&H Wilshire 220 f2.5	26.95
44.95	B&H 252 AX f2.3 Meter (Dis.)	32.50
54.95	B&H 252 BX f1.9 Meter (Dis.)	37.95
99.50	DeJur Eldorado II (2 lenses)	44.50
99.95	DeJur Eldorado III (3 lenses)	67.00
39.95	Keystone K20X w/meter	28.00
129.50	Keystone Elec. Eye 3 f1.8 lenses	90.65
204.95	Keystone K38A 3 f1.9 lenses	79.50
209.40	Keystone K48A 3 f1.9 lenses	84.50
74.50	Kodak Brownie Auto. f2.5	55.00
44.50	Kodak Brownie f1.9 lens	33.50
74.50	Kodak Brownie Turr. f1.9 lenses	49.50
59.50	Kodak Brownie Turr. f2.3 lenses	41.47
92.50	Kodak Auto Camera f1.9	69.50
124.50	Kodak Auto. Turret f1.9	93.50
99.50	Wollensak 43D Turr. w/3 f1.8	63.00
149.50	Wollensak 75 Mag. w/3 f1.8	87.00
239.50	Wollensak 2S Mag. w/3 lens	109.00
139.50	Wollensak 46 Elec. Eye 3 f1.8	104.00
49.95	Yashica 8S f1.9	34.50
79.95	Yashica Turret 8T f1.4	56.00
119.90	Yashica Turr. w/2 f1.4 lens	83.00

BRAND NEW 8MM MOVIE PROJECTORS

List		Net
$ 89.95	Argus M-500	$ 63.95
49.95	Baskon 500	36.00
69.95	DeJur 500	48.00
109.95	DeJur Eldorado 500W	71.95
166.00	DeJur 750 w/splicer	111.00
179.00	DeJur 1000	117.00
64.95	Keystone K60 500W w/case	42.00
99.95	Keystone K100 500W	68.00
174.50	Keystone K109D	117.00
49.95	Kodak Brownie 8mm Model 10	37.50
64.95	Kodak Brownie 300W	44.50
79.50	Kodak Brownie 500W	55.00
123.50	Kodak Showtime 500W	83.00
139.00	Kodak Showtime 500W Var.	93.00
174.50	Kodak Showtime 750W	117.00
169.50	Wollensak Model 18 750W	105.00

FRESH DATING KODACHROME FILM

JUNE—1960—DATING WITH PROCESSING

35mm 20 Exp.	2.59
35mm 36 Exp.	3.75
8mm Roll 50'	3.19

SPECIFY—DA-LITE OR INDOOR

UNI-BATH

1 STEP PROCESSING DEVELOPER

CC-1 Film Developer
CC-2 Film Developer-High Speed
CC-3 Paper Developer

2.25 each

UNITED CAMERA EXCHANGE

MIDTOWN BRANCH
265 Madison Ave.
New York 16, N. Y.
LE 2-6822

MAIL ORDER DEPT.
1140 Ave. of Americas
New York 36, N. Y.
MU 2-8574

Write for United's new Bargain Bulletin free on request.

Please enclose estimated postage & insurance. Excess will be refunded. No C.O.D. under 10 dollars. Please enclose 10% on C.O.D.

COLOR PROCESSING

KODACOLOR
Developing & Color Prints

Developing any size roll	$ .70
SPECIAL: 8 exp. Roll devel. & print	2.65
SPECIAL: 12 exp. Roll devel. & print	3.65
SPECIAL: 20 exp. 35mm devel. & print	3.85
5 x 7 per print	.85
8 x 10 per print	2.65

BRILLIANT COLOR PRINTS
(From Transparencies)

5—Wallet Size from 35mm	.95
3—3X (½ x 3½) From 120 & Stereo	.95
3—4X (4 x 5)	1.55
5 x 7	85c each
8 x 10	$1.95 each

KODACHROME
Movie Film Processing

8mm Roll	$ .95
8mm Mag.	.60
16mm Mag. 50'	.95
16mm x 100' Roll	2.45

35mm COLOR

35mm x 20 exp. w/mounting	$ .95
35mm x 36 exp. w/mounting	1.80
35mm x 15 exp. Stereo w/mounting	1.80
35mm x 28 exp. Stereo w/mounting	2.90

DUPLICATE COLOR SLIDES
From Trans. or Negs.

35mm Mounted ..... 15c each

FILM SALE

35mm COLOR FILM
With Processing Included

(FP) Factory Packed OR
(FF) Factory Fresh (Respooled)
One year expiration date
Fully Guaranteed

KODACHROME
(Same prices apply for Anscochrome & Ektachrome)

	3 Rolls 20 Exp.	3 Rolls 36 Exp.	10 Rolls 20 Exp.	10 Rolls 36 Exp.
(FP)	$8.60	$12.35	$24.50	$36.50
(FF)	6.95	11.25	20.50	32.50

SUPER ANSCOCHROME

(FP)	8.95	13.85	29.00	39.50

KODACHROME MOVIE FILM
With Processing Included!

(FP) FACTORY PACKED OR
(FF) FACTORY FRESH (Respooled)
- **One year expiration date**
- **Fully Guaranteed**

		3 Rolls	10 Rolls
8mm Roll 25' dbl.	(FP)	$8.95	$29.25
8mm Mag. 25' dbl.	(FP)	10.95	37.00
16mm Roll 100'	(FP)	24.60	78.50
16mm Mag. 50'	(FP)	16.85	54.50

BLACK AND WHITE MOVIE FILM WITH PROCESSING
ASA 50 Reperforated

8mm 25' dbl. roll	$1.15
8mm Mag.	1.75
16mm 100' roll	2.50
16mm 100' sound ASA 24	2.50
16mm 50' Magazine	1.90

With purchase of 5 rolls, 1 roll free.

B & W 35mm Film 100' Roll
Negative film outdated $1.25

ROLL FILM

127, 120, 620, 116, 616, Black and White ASA 80—5 for	$1.00
20X 35mm B&W ASA 50—4 for	1.00
36X 35mm B&W ASA 50—2 for	1.00

Respooled

MOVIE FILM SPECIAL
ASA 50—Reperforated

4 25' double 8mm on camera spools	$ 1.79
16 rolls as above	5.95
64 rolls as above	22.00
15 16mm 25' rolls	2.75
27 rolls as above	4.75
54 rolls as above	8.75
15 16mm 50' rolls	5.95
27 rolls as above	10.75
54 rolls as above	19.50
400' 8mm or 16mm	3.60

NO PROCESSING ON ABOVE

ANSCO COLOR IN BULK

16mm 4c per ft.—Minimum order 50'	
8mm 25' on camera spool	$1.25
4—8mm 25' on camera spool reperf.	4.75

Daylight No. 534 outdated 6 mos.

35mm x 100'	$11.95
35mm x 50'	6.50
35mm x 27½'	4.00

ANSCOCHROME ASA 32
16mm with Processing

100' 16mm roll	$8.00
50' 16mm Mag	6.50

Orig. factory packed 1959 dated

COLORCHROME

8mm Roll ASA 32 ..... $3.25
with Processing within date

DEVELOPING SERVICE AVAILABLE

100' 16mm B&W	$1.25
8mm 25' double B&W	.60
8mm 25' double color	1.25
16mm 100' roll color	2.50
16mm 50' Mag. color	1.25

Above color prices refer to Ansco Color and Anscochrome only.

ANSCO COLOR FILM WITH PROCESSING

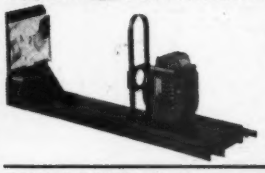
8mm 25' dbl. roll reperforated	$2.25
8mm 100' on Bolex Spool reperforated	6.50
16mm 100' roll	5.00
16mm 100' roll sound	5.00
16mm 50' Magazine	3.50

ALL FILM SALES
B'way & 55th St. N.Y.C. 19, N.Y.
(MINIMUM ORDER $2.00)

ACCESSORIES

CINE-PROCESSOR & DRIER
Good for 110'.
8 & 16mm
$24.50

CHEMICAL KITS—DSS	$1.00
One gallon size good for reversal processing of paper and film.	
Empty 16mm Magazines—3 for	2.00
New 8mm Magazines—3 for	2.00
16mm 100' camera spools and cans—3 pair for	1.00
35mm cartridges or cans—one dozen for	1.00
16mm 800' reels—3 for	2.00
16mm 1200' reels	1.00
Cans for above each	.50
16mm 1600' reels	1.25
Cans for above each	.50
8mm 400' reels—2 for	1.00
Double cans for above—3 for	1.00
8 & 16mm Printer-silent and sound. Up to 400 ft.	$149.50
Film cement, bottle	.25
Empty 8mm Magazines—3 for	1.45



MOVIE TITLER
4.95

AVAILABLE IN 8mm and 16mm
THE FOLLOWING FULL VERSION REELS
The 8mm is approximately 200 ft. and 16mm approximately 400 ft. each reel.

Charlie Chaplin Comedies—1 reelers—
NEW JANITOR! MABEL'S BUSY DAY, FILM JOHNNY, BETWEEN SHOWERS, CAUGHT IN THE RAIN, HIS NEW PROFESSION.—2 reelers—IN THE BANK, NITE AT THE SHOW, THE CHAMPION, THE TRAMP, HIS NIGHT OUT, DOUGH AND DYNAMITE. The price for silent is $10.00 per reel and for sound $12.50 per reel. 8mm $5.00 per reel.

Religious Films Available

Life of Christ	7 reels
Crown of Thorns	8 reels
St. Anthony of Padua	8 reels
Messenger of the Blessed Virgin	9 reels
Sound	$13.00 per reel
8mm	$ 7.50 per reel

HAL ROACH COMEDIES—
Snub Pollard & other famous stars, full version—available in 8mm approx. 200 ft. $5.00 per reel—16mm $10.00 silent per reel and $12.50 sound. Approx. 400 ft.

ORIGINAL OUR GANG COMEDIES—
available in 8mm and 16mm $5.00 for 8mm approx. 200 ft. $10.00 per reel for 16mm silent approx. 400 ft. per reel—available in 1 and two reelers.

PRIZE FIGHTS
HEAVY WEIGHT FEATHER WEIGHT LIGHT WEIGHT

Full Version
Available 200' ..... 8mm $ 7.50
Available 400' 16mm 15.00
Fights From Early Days Till Present

PHOTOGRAPHIC ENLARGING PAPER

100 Sheet Packages	Contrasts 1—2—3 SW	DW
4 x 5	$1.39	$1.89
5 x 7	1.89	2.09
8 x 10	3.45	4.50

Slightly outdated

BULK FILM SPECIAL
- **Brand New Daylight Film Loader**
- **100' 35mm negative film** our choice
- **12 empty 35mm cartridges**

Yours for only $5.95

16mm SOUND PROJECTORS
Bell & Howell, Victor, Ampro
SPECIAL USED $159.00

SPECIAL SALE!!
OLD MOVIE STARS
12 Films 8mm 200' assorted as follows:

LAUREL AND HARDY	KOKO
	MICKEY ROONEY
OUR GANG	FAIRY STORIES
CARTOONS	WESTERN
UNDERSEA PICTURE	TRAVEL
	AESOP'S FABLES
FELIX THE CAT	CHARLIE CHAPLIN

Plus a new Brumberger motor driven 8mm movie projector. List price $100.00. **Our price** **$50.00**

SALE

Now in our new larger store bringing you the greatest photographic values. All items brand new. We deliver exactly what we advertise.

** And your equipment taken in trade

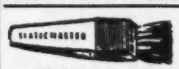
POPULAR
PHOTO PRODUCTS AT POPULAR PRICES

BRAND NEW LATEST MODEL
PETRI GREEN-O-MATIC
35MM, PARALLAX CORRECTION

	List	SPECIAL
F1.9 w/case	$92.45	$61.95
F2.8 w/case	69.90	55.95

BRAND NEW HEAVY DUTY
3-SECTION TRIPOD
With 14" elevator rise, closes to 18", opens to 60". Weight 3 lbs.
List $16.95
ONLY $9.95

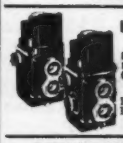
BRAND NEW GRA-LAB UNIVERSAL TIMER
The most useful complete automatic timer for your darkroom. Seconds, minutes, rings and cuts off enlarger or appliances.
Standard Model 2165 List 23.95 ONLY $16.89
Luminous Model 2169 List 24.95 ONLY $17.89



STATICMASTER BRUSHES
Eliminates Dust from Negatives and Slides
3" Professional List 9.95 — Special..$7.29
1" Amateur List 4.95 — Special..$3.29

BRAND NEW JUST ARRIVED LATEST MODEL
BAIA 8mm EDITOR
Action editor, large image, w/splicer. All metal compact construction.
List $44.95
SURE TO PLEASE SPECIAL $26.95

8 SECTION POCKET TRIPOD
Geared Elevator Post Deluxe Pan-Head Complete with Leather Case
SENSATIONAL VALUE ONLY $7.95



BRAND NEW RICOH DIACORDS
PRECISION REFLEX CAMERAS
Needle sharp f3.5 4-element lens, MXV, 1/400 sec., self-timer Duo focus lever, brilliant view screen.

	List	**Special
Diacord "G" w/case	56.50	$37.95
Diacord "L" w/case (Built-In Meter)	75.00	$51.50

BRAND NEW ASAHI PENTAX K
INSTANT MIRROR RETURN REFLEX

	List	SALE
Pentax K f1.8 Auto Takumar	249.50	$165.95
Pentax Body Only	129.50	$ 89.50
Eveready Case	15.00	$ 10.50

WRITE FOR PRICES ON LENSES & ACCESSORIES

BRAND NEW 35MM
TOYOCA CAMERA
f2.8 Cpld. R.F., Rapid Advance Flash Sync, w/case
SPECIAL $34.95
RUSH—LIMITED QUANTITY

BRAND NEW
ARGUS PREVIEWER II
Large magnification light lock, for 35mm, 828; or super slides, includes standard batteries.
List price $8.95 NOW ONLY $6.95

BRAND NEW—LIFETIME WARRANTY
BAUSCH AND LOMB BALOMATICS
Automatic Slide Projectors
35mm, 828, or super slide mounts, "no popping," "no light spill," intermix all mounts, finest optics.
Model 300, List 84.50...Special $58.00
Model 500, List 149.50...Special 99.00
Remote Control Cord.....Add 3.95
Non spill trays, List 1.25 Only .79 ea.
Luggage case for 24 trays Only 7.95

SENSATIONAL YASHICAMAT
(Fully Automatic Reflex Camera)
f3.5 4-element lens, MX flash sync. self timer, 1/500 sec. List w/case $85.50.
BRAND NEW ONLY $56.50

	List	Sale
Yashica "A" w/case	$35.95	$23.75
Yashica "C" w/case	54.95	36.50
Yashica "LM" w/case	69.95	45.95

Brand New, Factory Packed, Guaranteed

BRAND NEW—TWO NEW ADDITIONS TO THE
YASHICA REFLEX FAMILY
Yashica 44—127 film, 12 super slide exposures, 1/500 sec., MX, click stops, crank transport.
List w/case 69.95 SPECIAL $45.95
Yashica 635—Dual format reflex, built-in 35mm transport, semi-auto for 2¼ or 35 size 1/500, f3.5, MX, complete with 35 converter & case.
List 69.95 SPECIAL $45.95

Airequipt Automatic Changer
Fits most models of AO, Ampro, Argus, B&H, Golde, Kodak, SVE, TDC, Viewlex, etc. (Changer and adapter only.) Specify model.
BRAND NEW ONLY $8.95

AIREQUIPT MAGAZINES
HOLDS 36 35MM SLIDES, PREVENTS WARPING, FRAYING. LIST 2.25
ONLY $1.41 ea.
Air-luggage case for 24 only 7.95

JUST ARRIVED BRAND NEW
RICOHMATIC 225
Built In Meter, 35mm Adapter, w/Case
Complete List 114.90
ONLY $78.95

ELGEET
SYNCHRONEX 8 LENS
Will convert your 8mm camera to a modern electric eye camera.
List $9.95
ONLY $42.95
* Standard "D" Mount Cameras Only

8mm ACTION POCKET VIEWER
Now you can show your 50' reel of film in true movie action using any light source
ONLY $4.95
Satisfaction Guaranteed

BRAND NEW
SPOTOMATIC II

Enlarging Meter, Densitometer now more accurate, easier to use—with built-in photo cell
List $18.50 SPECIAL $13.95

POPULAR
PHOTO STORES, INC.
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Circle 7-3461

Brand New
BUY DIRECTLY FROM POPULAR
AIRES V
Interchangeable f1.5 Lens Complete w/case List 174.50
ONLY $119.50

JUST ARRIVED
AIRES VISCOUNT
f1.9, LVS, MXV, 500 Sec. Rapid Advance, Auto Frame Counter, Rapid Rewind.
List w/Case 82.45 SPECIAL $57.95
*DEALERS WRITE FOR QUANTITY PRICES

BRAND NEW
MINOLTA 16 MINIATURE
List 39.95
ONLY 26.95
B&W Film 20 exp. ..Only $1.00 ea.
Color Film 20 exp. ..Only $1.10 ea.
Flash Bracket ...Only $1.75 ea.
B.C. Fan Flash...Only $4.95 ea.
B.C. Bat. for Flash ..Only $1.20 ea.

JUST ARRIVED
NEWEST MINOLTA 35MM
MODEL V-2
1/2000 Sec., f2 Lens—Experts Rate this Camera Great. List w/case $112.45
BRAND NEW SPECIAL $74.95
* Dealers Write for Special Quantity Prices on All Minolta Cameras.

(ALL BRAND NEW)
SPECIAL SALE ON
FAMOUS MINOLTA CAMERAS
NEVER BEFORE OFFERED AT SUCH SENSATIONALLY LOW PRICES

MINOLTA A
f3.5 w/case
List 57.90
NOW $36.75

MINOLTA A-2
f2.8 w/case
List 78.90
NOW $51.75

MINOLTA SUPER A
f2 w/case
List 141.45
NOW $89.95

BRAND NEW
MINOLTA AUTOCORD
f3.5 w/case list $109.45
NOW $71.75

SENSATIONAL BRAND NEW
MINOLTA SR-2
SINGLE LENS REFLEX
f1.8 Lens, Self Timer, Automatic Diaphram, Auto-Counter, with Case.
List Price 264.50 SPECIAL ONLY $174.95

SPECIAL SALE BRAND NEW
HEILAND 64-B FLASH
AC or BATTERY List 59.95
ONLY $39.50

Quick Release Clamp with "L" Bracket ..... $.95
Coiled Cord 2.95
3-D Batteries ..... .60
* DEALERS WRITE FOR QUANTITY PRICES.

Save on Brand New Latest Models
ARGUS SLIDE PROJECTORS
No Popping, Wide Angle Lens Blower Cooled, Metal Case

	List	*Special
#535—300W Semi-Auto	62.95	$42.95
#545—500W Semi-Auto	69.95	$48.95
#555—500W Automatic	99.95	$68.95

* We Accept Your Equipment In Trade.

MOVIE & SLIDE TITLING OUTFIT
Includes 400 plastic letters in 3 colors, several different backgrounds, centering chart, and instructions. 18"x18" size.

List $4.95
Only $3.95

10% DEPOSIT ON ALL C.O.D. ORDERS
Add postage—excess refunded. All Merchandise guaranteed 1 full year
10 Day Money-Back Warranty

Only 80¢ for 50-ft. 8mm Home-Movies!

Choose all you want now—COLOR or B&W—Brand New Films!

8mm ENTERTAINMENT MOVIES

50-ft. B&W—$2 Values....Only 80c

5 for only $4 postpaid

Why pay $2 or more for 50-ft. 8mm Movies when you can get the very best for only 80c?

Check all the films you want:

- ☐ 12 "AFRO-MOOD" Cuban Dancer
- ☐ 13 "RHUMBA AMALIA" Cuban
- ☐ 23 "SILK STOCKING MODEL"
- ☐ 30 Gwen Caldwell "GIRL WITH $1,000,000 LEGS"
- ☐ 46 "SEASHORE FROLICS"
- ☐ 49 "BEAUTY PARADE"
- ☐ 60 "LINGERIE MODEL"
- ☐ 62 Kalantan "DANCE NOCTURNE"
- ☐ 64 "WOMEN OF BALI"
- ☐ 68 Cleo Moore "MODELS STOCKINGS"
- ☐ 73 Cute "AIRPLANE MECHANIC"
- ☐ 77 "ARFO-CUBAN RHYTHMS"
- ☐ 82 Kalantan in "BUDDHA DANCE"
- ☐ 86 "GIRLS WRESTLING"
- ☐ 90 Barbara Nichols "MAMBO"
- ☐ 92 Dolores Del Raye "ST. LOUIS WOMAN"
- ☐ 94 "HINDU TASSEL HASSELL"
- ☐ 101 "CAUGHT IN BARBED WIRE"
- ☐ 102 Sheree North
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- ☐ 117 Sheree North "SUN DANCE"
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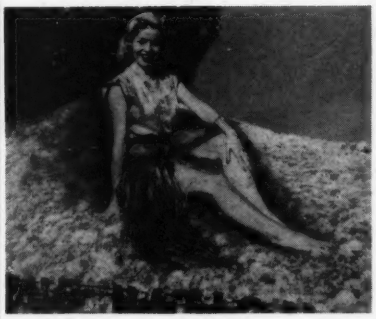

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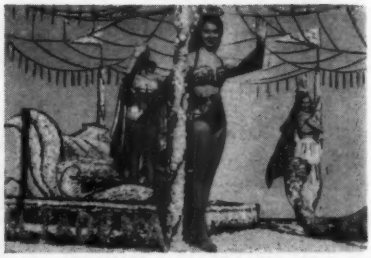

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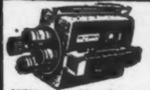

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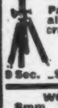

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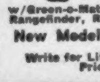

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PICTURES IN A MINUTE

(Continued from page 132)

numbers lower" in the case of the orange filter. So, now we have the filter on the camera. I have shown some examples of how, and when, and when not, to use the filter.

Finally, I want to emphasize one point. You must be selective in exposing. That is, you must first make up your mind what's most important to the scene—the ground objects or the sky/cloud scene. In my experience it's rare that you can ever have both correctly exposed. Slight underexposure frequently enhances cloud scenes, but ground objects may become too dark. Exposure for ground object detail, particularly shadow detail, will cause overexposure in the skies and that will "wash out" the clouds.

So, where the sky's the thing, aim your exposure meter right at the clear blue (away from the sun) and set your camera according to that reading. Where ground objects are most important take meter readings directly from the most important bright areas of the subject.—THE END

OVERCAST, HAZY DAY: Forget the filter; it can't help when the sky's like this one. Now's the time to concentrate on strong foreground shapes, balancing their sharp, dark images against the indistinct background. With a little more exposure I could have made the background practically invisible.

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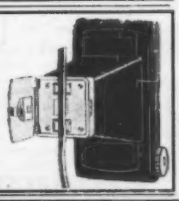

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ANSCOCHROME	135-36 EXP	3.50
EKTACHROME		
SUPER	135-20 EXP	2.55
ANSCOCHROME	135-36 EXP	3.88
8mm Roll 25' Dble		2.75
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KODACHROME, ANSCOCHROME
EKTACHROME

PROCESSING

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West Coast, B 35064, Los Angeles 35, Calif.

MOVIE MAKER

(Continued from page 106)

and other features are great to have, even older cameras suffered from the vagaries and variations of spring motors. While electric motor drives for 8mm cameras aren't entirely new—few cameras have them. But at least three 8mm electric eye units have tiny battery driven motors that will expose six to ten rolls of film per set of batteries. Also, they operate at several speeds.

Along with the other improvements that never seem to get anywhere, there's the much to be desired through-the-lens focusing for 8mm cameras. Through-the-lens focusing and viewing while actually shooting is even more desirable. But at least one new semi-automatic electric eye has both.

But what about the electric eye itself? Well, no matter how well made the camera itself is, or how unusual the meter design, exposure meters can't think. They are not selective—and certainly won't displace human intelligence. Since meters read only the strongest light hitting them, you still must use an electric eye meter as you would any other meter for best results (see MODERN, April, 1959).

However, some advances have been made with the problem of backlight. With one meter, the needle returns to f/8 the instant it goes past f/11—on the theory that the light is much too strong for Kodachrome in the first place. Fine, if the foreground exposure is f/8. But not so good when faces of people standing against a strong backlight are in shadow. Also, the whole concept is going to need some engineering if and when those faster films get on the market.

Still at it

The fact that automatic electric eye cameras may now use faster films and work with multiple fps speeds indicates that designers aren't sitting back in absolutely delirious joy with what they've already done for amateur motion pictures.—THE END

WHAT'S AHEAD, METERS

(Continued from page 124)

"Provision is usually made on shutters of this type for the shutter speed to be altered, if desired, without alteration of the aperture, and vice versa, so that deliberate departure from 'correct' exposure can still be made."

There is every reason to believe that the convenience and simplicity of the exposure value concept will cause amateurs to be so in favor of the system that meter manufacturers will have to go along with the idea. As one authority has said, "The system is good for beginners and is substantially simpler for everyone. Thus, cameras calibrated in exposure values and meters calibrated correspondingly are bound to grow."

—THE END

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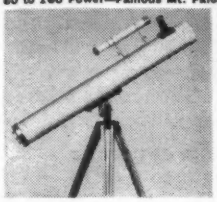

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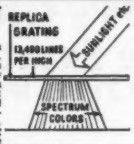

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Anastigmat F/4.5 Focal Length 161 MM (6⅜")
Coated Lenses

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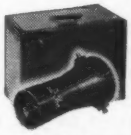

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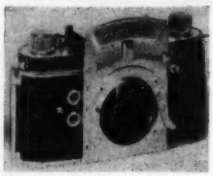

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